

TWENTY-EIGHT PAGES



# THE NEW YORK



# DRAMATIC MIRROR

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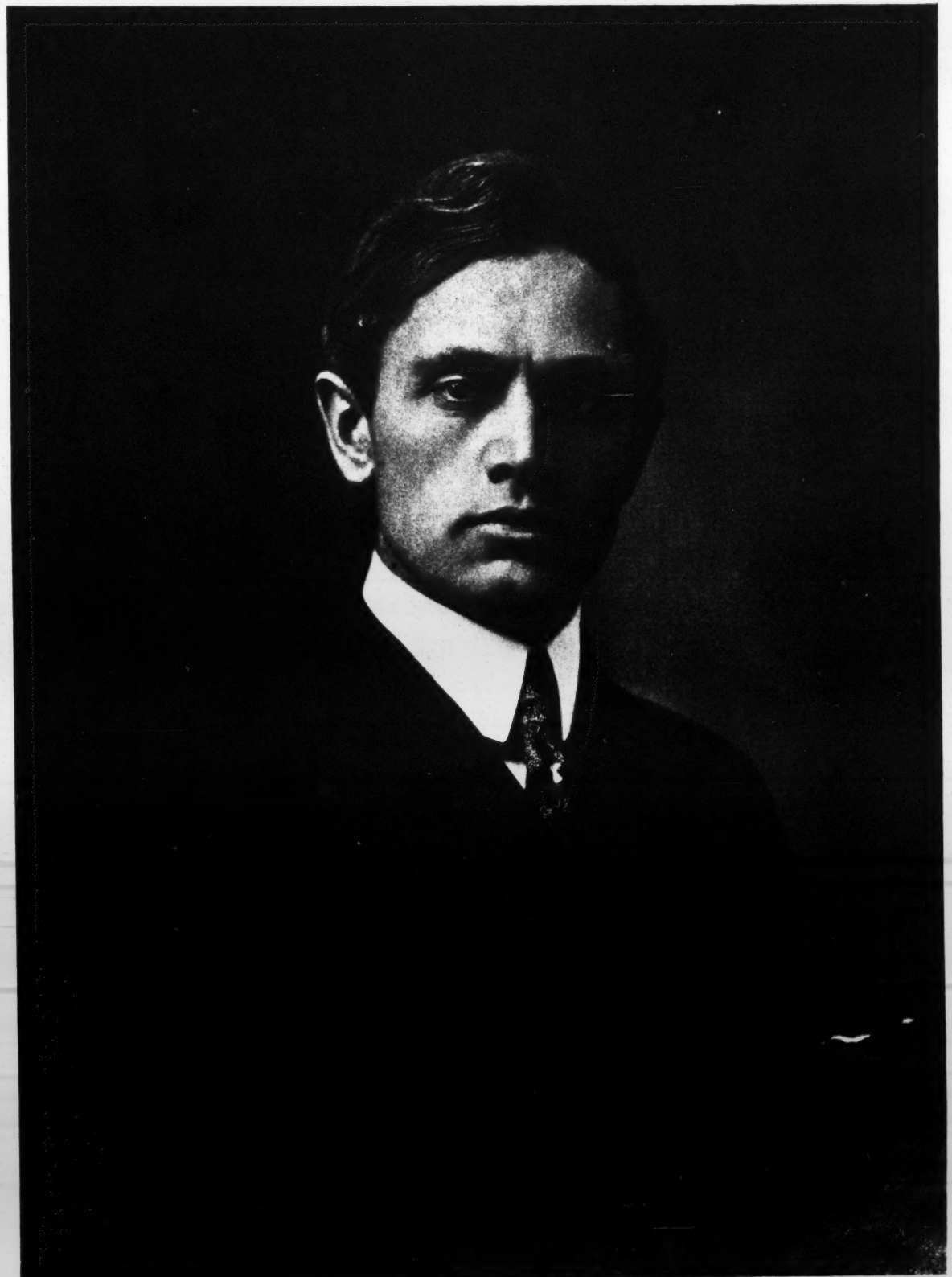


Photo by Otto Sarony Co.

WILLIAM B. HAGG



THE MATINEE GIRL



THE crimson drama, *The Lady Shore*, which we had been expecting from the pens of the collaborators known chiefly through the fame of their husbands, Mrs. Vance Thompson and Mrs. Harry B. Smith, was not of the torrid hue we anticipated. Rather was it of a delicate, soulful pink. The authors displayed all the idealism of sixteen-year-old schoolgirls in handling the life of one of the most infamous courtesans of history. They made her a creature much too tiresomely good to companion with the vital King Edward of that time. She belonged in a calendar of saints instead of the morally honeycombed court through which they made her wander. Could jolly Jane Shore come back upon these days she would cry mercy of her dramatists, and with finger on eyelid, perhaps with one of the Shore winks that captivated Edward, beg: "Make me a little more—ah—human, you know."

Miss Harned could have run a much longer gamut of emotion than the irritating two or three notes the framers of her play gave her. She has left the shallows and reached the depths of emotional possibilities, and one regretted seeing her pose for a candy-faced, insipid creature. She has the eyes of a tragedian. We cannot get away from the memory of those eyes, and we would like to see her in a play whose possibilities matched their tragic depths.

An encyclopedia might be written on the voices of actors and how to improve, lie down, in any manner reduce them. Two evil extremes met in Miss Harned's play. John Blair seemed proud of his. Indeed he impressed one as being very well satisfied with his entire equipment. It was patent throughout the performance that he thought of John Blair than of the Duke of Gloucester. He and Julius Steger might hold an interesting conversation on the sufficiency of the self and the inadequacy of all else. No doubt Mr. Blair believed that his voice was in pleasing contrast to the booming tones of the youthful Robert Lorraine. It is a question of aesthetics, perhaps, the choice of a delivery that resembles the shooting of a mouthful of hard peas into space or the trickling of a thin stream of molasses from an excessively small aperture.

The voice of that talented and cultivated young actress, Margaret Wycherly, is generally admired. But Miss Wycherly was not born with those tones like mellowed gold. They represent rigorous vocal lessons followed by years of self-training. Everything has its price, and that which Miss Wycherly paid for hers was four hours of vocal practice a day for as many years.

Dashing Tim Frawley, late manager magnate of the Pacific Coast, with a coil like a shop girl's drooping, eyebrow meeting pompadour, is a sight to depress his Western admirers. Mr. Frawley would have played Bobbie Burns well in Nancy Stair had there been anything to play. But he flitted on and off the stage, a dark, ill-dressed shadow, that recites a few lines of his own poems and disappears, leaving a blurred, unsatisfying picture. The fault was not Mr. Frawley's. Mr. Potter's short order plays frequently treat ambitious actors thus. Why doesn't some one write a play around the real Robert Burns, the vital personality of whom it was written: "There were three Burns: Robert Burns, the poet; Robby Burns, the weak victim of his own platitude; Bobbie Burns, who while he lived was wicked?"

Little inelegancies and commonplaces of speech without even the excuse of being turgid slang have vogue in the playhouses of New York. One night last week we had the pleasure of listening three times in one evening and in the progress of one play to the phrase, delivered each time with mighty impressiveness: "As sure as God made little apples." Elsewhere we heard in a presumably well written play the phrase, "I'll fix it."

Ye players all who would subtract somewhat of those bulging hips and calves, those too generous arms and that too opulent bosom, attend! By way of old Lunnion comes this dietary prescription by which Englishwomen remove avoirdupois at a rate so rapid as to be startling—so rapid that I won't tell you lest I lose your hard-earned confidence:

Tea or coffee without milk or sugar may be taken and plain lemon juice in water, but no beverage of any kind containing sugar may be taken. You will please remember that for the time being sugar is cut off in all forms, and if you require a sweetening substance you must for all purposes use saxii or saccharin. Bread and farinaceous foods are debared, with the exception of one ounce of dry toast at breakfast and at the other meals the "C" or royal biscuit. These are nourishing and strengthening, but not fattening. Fats and butter, milk, cheese, eggs, etc., are all cut off for the time being. The quantities of food given are what I consider ample for all the requirements of the system. You need not necessarily eat all I allow at any meal if less satisfies, but do not exceed in any way without my permission.

Exercise is a desirable adjunct as it improves condition while weight is being lost and the great point is to get a fair amount every day, but to avoid fatigue. 7.15 to 7.30 a.m.: Sip a tumbler of hot water. A squeeze of lemon may be added if liked. Breakfast 8 a.m.: One or two cups of tea or coffee sweetened with saxii or saccharin. No milk or cream. One or two of the "C" or royal biscuit, or one ounce of dry toast. Four ounces of lean grilled steak, chop or kidney or of chicken or game, hot or cold, or of lean, cold tongue, or of grilled or boiled sole, plaice, cod, turbot, brill, haddock, or whiting. Plain condiments only as below. 10 to 10.30 a.m.: A cup of beef tea may be taken if liked. Lunch, 1.30 p.m.: Four ounces lean beef, mutton or lamb, or of chicken or game or rabbit, hot or cold, roast or boiled. Gravy must in all cases be cleared of fat, in which case it can be taken freely (no bread sauce or crumb allowed). Four ounces of

any vegetables as mentioned below, plainly boiled and without butter. Four ounces of any of the fresh fruits in season with cream and no sugar. Sweetened with dissolved saxii. Salads may be taken if liked if without oil or beets. One "C" or royal biscuit. Water or soda. A cup of coffee without milk or sugar may be taken at any time desired. Afternoon: A cup of tea without milk or sugar can be taken, or of beef tea. Dinner, 7 p.m.: Clear soup (plain julienne or gravy), three or four ounces of fish as at breakfast, and four ounces of meat as at lunch, or less fish and more meat if liked. Vegetables, stewed fruits, salad, biscuit, and liquid, same as given at lunch. A cup of beef tea at any time. Before retiring at night sip a tumbler of water. Condiments must be plain, such as Worcester and anchovy sauces, ketchup, pepper, mustard, salt, vinegar, walnut pickle, horse radish. Salads and vegetables: Watercress, radishes, lettuce, cucumber, mustard and cress, spinach, asparagus, celery, Brussels sprouts, cabbage of all kinds, cauliflower, broccoli, sea kale, vegetable marrow, green beans, tomatoes, artichoke, endive, sorrel, salsify. No peas or potatoes.

The chance of his life has come to Robert Mantell. A young woman has written him offering to live up to his productions by playing mouth organ solo between acts. She says in a letter which he mistook for Volapuk until his leading woman pointed out to him that it was merely advanced spelling—spelling with regard only for sound, not for appearance—that besides being the only mouth-organ artist on the stage she is handsome and has her own trunk. THE MATINEE GIRL.

FUNERAL OF MAURICE BARRYMORE.

Funeral services for the late Maurice Barrymore were held on the morning of March 29 in the Mortuary Chapel of the Stephen Merritt Burial Company at Nineteenth Street and Eighth Avenue. The services were private, according to the wishes of the family, the only persons present being Ethel Barrymore, William Gillette, Alf Hayman, John Drew, Benjamin T. Fagin, and a woman friend of the family. Upon the black broadcloth casket was a large pillow of orchids and gardenias from Miss Barrymore, and round about the bier were a number of beautiful floral offerings, one from Charles Frohman, a stand of lilies and carnations sent by Boston Lodge, No. 10, B. P. O. Elks, which bore a streamer with the words: "Charity, Justice, Brotherly Love, Fidelity," and a wreath of roses from Frederick Gebhard, besides many smaller tokens from other friends. The Rev. George C. Houghton, of the Little Church Around the Corner, read the funeral service of the Episcopal Church, and immediately at its close the family left for Philadelphia on a special car with the body.

They were met at the station in Philadelphia by Mr. and Mrs. Sidney Drew, Mrs. John Drew, Horace McVicar, and J. C. Hyde, Miss Barrymore's manager and business manager. John Barrymore met them at the cemetery, and Lionel Barrymore also arrived there a little later. In spite of the efforts of the family to insure privacy several hundred persons gathered near the old Drew plot in Glenwood Cemetery to witness the burial. Most of them were simply curiosity seekers, the only theatrical representation present being the stage hands of the Garrick Theatre and Miss Barrymore's maid, Nanette Watson. The casket was encased in an outer burial case of highly polished oak, beautifully ornamented, and bearing a plate with the simple inscription: "Maurice Barrymore." The body was buried beside that of Mrs. Barrymore.

MRS. RICHARD HENRY SAVAGE LECTURES.

The Hotel St. Regis ballroom will be the scene of a debut matinee on Tuesday afternoon, April 11, at 4 o'clock, when Mrs. Richard Henry Savage will make her first public appearance in New York as a lecturer. It will also mark the occasion of the first public entertainment at the St. Regis. "Marie Antoinette" will be the subject of the lecture, and Mrs. Savage will appear in the royal court costume of the period. Mrs. Savage has many friends who will remember with pleasure the private lectures which she gave a few years ago at Mrs. Moffatt's, Mrs. Russell Sage's and in Senator Clark's picture gallery. Her subjects then being "Madame la Pompadour," and "The Du Barri." Mrs. Savage a few weeks ago gave her lecture on "The True Du Barri" at the Lakewood Hotel at Lakewood. Soon after she received an offer of an engagement from Nixon and Zimmerman, of Philadelphia, to lecture in Baltimore, Washington, Philadelphia and Pittsburgh. She has accepted the offer and will start on the tour soon after her lecture at the St. Regis. The Stony Wold Sanatorium will benefit from the proceeds of this lecture, as it did from the lecture delivered by Mrs. Savage at Lakewood. One of the most interesting of the lectures in which Mrs. Savage will be heard later will be that on the late Pope Leo, with whom the lecturer had a long interview when abroad. Mrs. Savage has given a great deal of study to the subjects of her lectures, which embrace, besides the subjects mentioned, the famous figures of Catherine of Russia, the Empress Josephine, Elizabeth of England and others. To each of these lectures Mrs. Savage adds interest by appearing in costumes of the periods described. James W. Morrissey is directing the appearances of Mrs. Savage.

FLORA-FLORIZEL.

Flora-Florizel, a fairy opera in one act, libretto by Doris Franklyn, music by William Van Iperen, was produced March 28. Mr. Van Iperen was at the piano. In the piece Mrs. Kitty Cheatham was Flora, the Queen of the Fairies. Others in the cast were from Mrs. Ogden Crane's School of Opera, and included Nannette Willoughby, Josephine Costello, Lillian Vetter, Edna Holton, Maude S. Kirtland, May Luscombe, Beth A. Steele, May Glynn, A. P. Hackett, A. E. Harry, W. R. Brandon, Raymond Crane, Charles Bardenhagen, and Ellie Ebeling, who danced cleverly. The Queen of the Fairies falls in love with Florizel, and renounces her fairy kingdom for him, but the fairies finally beg her to resume her reign, and ask that Florizel be their king. When the curtain fell Miss Franklyn, the youthful librettist, was called out to receive many tributes of flowers. No tickets were sold, the performance being an invitation affair for the friends of Mr. and Mrs. Gilbert Franklyn and their daughter.

MEMORIAL TO MRS. GILBERT.

Henrik Ibsen's play, *The Master Builder*, will be presented for a single performance at a Broadway theatre about the middle of April, with a special cast. The proceeds will go to the fund for the erection of a memorial window to the late Mrs. G. H. Gilbert. The idea of the matinee originated with the younger members of several old theatrical families who desire to present this play and to donate the funds to some laudable purpose. William Seymour has kindly consented to direct the rehearsals. Among those who have already volunteered their services are Amy Rickard, Ida Jeffreys-Goodfriend, Davenport Seymour, George Farren and Douglas J. Wood. An effort is being made to secure for the principal male role the services of one of the best known leading men now playing in New York. There will be interesting personal and social features connected with the performance that will make the affair attractive and remunerative.

EARL OF PAWTUCKET IN WRECK.

The Overland Great Northern passenger train No. 235 jumped the track at Silica Spur, two and a half miles north of Basin, Mont., at 12.45 o'clock March 30. Engineer John Weber was instantly killed and fireman Tom Davis escaped with a crushed arm and leg. Lawrence D'Orsay and the Earl of Pawtucket company were on the train, but all escaped injury, as did the other passengers. The train, which was an hour and a half late, was running about thirty miles an hour when the engine left the rails.

THE DRAMA IN ITALY.  
D'Annunzio's New Tragedy—Bracco's Little Source—Bernhardt and Coquelin Expected.

(Special Correspondence of The Mirror.)

ROME, March 17. Notwithstanding his influenza D'Annunzio has completed another new play, called *The Torch Under the Bushel*. It is a tragedy, and will be performed in Milan toward mid-Sept. by the Fumagalli company. In this new work of his D'Annunzio has observed the three unities: Time, place and action. The play begins at noon and ends at night of the same day. The plot is of extraordinary power, and turns upon a terrible event which falls upon the last descendants of an old and noble family, who are thereby completely ruined. *Teresina Franchini* will be the heroine, and D'Annunzio's son will be the hero. This is young D'Annunzio's first appearance on the stage, but he has learned his art in the school of dramatic art of Florence, and much is expected of him.

The next important event of the past month was Bracco's *Little Source*, also given in Milan in the presence of all the most celebrated authors in Italy, including Boito, Praga, Giacosa, Traversi, Simoni, Colautti, Leoncavallo, Giordano, etc. The scene is placed in Naples; time, present. The hero is a proud and egotistic poet. He lives with his wife *Teresa* in his villa at Posillipo. A hunchback cousin, *Valentino*, also lives with him as his secretary, and he has a grumbling old servant rejoicing in the name of *Romolo*.

Stephen, the poet, is full of debt, and unknown to him his wife sends the hunchback to pledge her jewels in order to pay the most pressing of his debts. Stephen meantime is only dreaming of glory and ambition, trusting that some day his fame will open the doors of the Princess Keller's palace to him. It does, and the princess more-over promises to go and see him in his study. His wife is rejoiced at his success, but Stephen makes her understand that she is to be seen as little as possible. Hearing this, she leaves him to live as he will. She returns to him, however, but is mad. She has forgotten everything and has become frightened of her husband, who is ruined and has sold everything in his power to sell. He is going to leave Naples and to send his wife to a madhouse. Here the princess returns. She is only an adventuress. They elope together and *Teresa* escapes, to throw herself into the sea.

The plot is not pleasant, as you see, but the play is a remarkable success, on account of some of the scenes, which would save any play, however otherwise unpleasant. Some of the minor parts also are very well drawn, and the hunchback is a gem in his way, full of fun and humor. An antiquarian and an old street singer are drawn from Neapolitan life. Stephen laughs at the street singer's verses, but the hunchback says that they are as good as his own. In fact, when the poor insane wife throws herself into the sea she does so repeating a verse of the street singer and not a line of any of her husband's poems.

Irma Gramatica plays the wife; Ruggeri, Stephen, and Tatti, the hunchback. Bracco is not a realist, though he thinks he is. He is not fantastic either. He is suggestive. Neither is he symbolic, in Northern style. He is quite Southern in his exaltations, as he has shown us in his other plays. In parts his comedies are almost caricatures in Neapolitan fashion. This we see in the hunchback's part in the new play. The title of the play is intended to show that the self-proud poet derives his inspiration from his loving, quiet, humble little wife, whom he scorns and drives to madness and suicide. No, notwithstanding some of its sparkling scenes the play is not a pleasant play, nor do I think it will be a success in every town where it will be played. Tastes vary so much in the different towns of Italy.

And we have another *Francesca da Rimini*! It is by G. A. Cesareo.

The first act, the fire lily, is the preparation for the tragedy. Paul and Francesca love each other. Francesca boldly, Paul timidly. He tries not to think of a sacrilegious love, though he cannot tear himself away from the beautiful and impassioned woman who has linked her life to his.

In the second act there is a buffoon, in Glanciotto's service. The scene is a forest in which there is a cabin where a witch resides, and Francesca goes to consult her. By and by a hunting party comes in with the buffoon and the brothers Malatesta. Here Clotto complains to Paul of Francesca's repugnance to him, and Paul, knowing the cause, decides to go away and never again see Francesca. But as soon as he is alone and sees Francesca, on her way to the witch, all his good resolutions vanish. But notwithstanding all the woman's wiles he still resists temptation until, furious at his simulated coldness, she is going to leave him. But first she gives him a book, bidding him to read it and think of her when away. But they read it together, and then comes the fatal, long, lingering, sighing kiss, when they hear a burst of fiendish laughter. It is the witch, who has heard and seen all.

"Now tell me the future," says Francesca, and the witch takes her to a mirror in which she sees her own death and Paul's. Francesca faints and the witch disappears. Paul lifts Francesca in his arms and covers her with his kisses. Francesca almost faints again with joy, finding herself in her lover's arms; and this finishes the act.

The third act is the best. Here it is the buffoon who tells his master of Paul and Francesca's adulterous love. Clotto, always impetuous, does not lose a moment. He calls Francesca to him and accuses her of her fault. She answers him coldly and scornfully and leaves him to his anger.

A species of love court is presently held in this same scene. A company of young men and women recite verses, and after Paul has recited his verse Clotto rushes forward and declaims what is perfidious love: "The love of a woman who betrays her husband!" He then draws out a dagger and rushes at Paul, but stops and says: "Thank your Providence that you have our mother's eyes!" Here the play should end, but it does not.

The fourth act takes place in a chapel, and Clotto, dressed as a monk, hears his wife's confession, and learns that Paul meets her every night, going to her by an underground passage. This scene, which is as old as the hills, is splendidly carried out, and Clotto's curse, after Francesca leaves him, is as grand as Leah's celebrated curse scene.

In the fifth and last act Paul and Francesca are preparing to flee together. But before they can accomplish their flight death overtakes them. This play under any other name would play as well. Why it is called Paul and Francesca nobody can imagine, for, with the exception of the book, there is nothing in common with the true history of Dante's unfortunate lovers.

Before closing I must give you a few more words respecting D'Annunzio's son, revealed to me by a mutual friend. D'Annunzio *pere* was not very pleased at first at the idea of his son going on the stage. But the young fellow has a frantic passion for acting, and the father had to give in at last. From childhood the boy began to act, and once made quite an impression in the Cioquini College of Prato, when he played in one of his father's tragedies. So at last D'Annunzio had to give his consent to the boy going on the stage, and he is to play *Simonetto* in the new play, *The Torch Under the Bushel*. *Simonetto* is a son of the hero and brother of *Giogliola* (played by *Teresina Franchini*). *Simonetto* is a young lad, only seventeen years of age, and is weak and thin in person. The part is not long but one of great importance, and difficult to act at the same time. Friends call D'Annunzio's son *Gabrielino*. D'Annunzio is superintending the rehearsals of his play in person.

Sarah Bernhardt is expected in Rome after her visits to Buda-Pesth, Bucarest, Constantinople, and Athens. "She did not make a great sensation in Buda-Pesth," a friend writes to me. She is even called "old" Bernhardt. Duse is now the greater favorite here.

Coquelin *cadet* is also coming for a night or two. We hope he will select better pieces than Coquelin *aîné* did when last here. Two young girls, sisters, almost children, with

hair still down their back, are making quite a sensation in Rome with their remarkable talent as pianists. They gave a concert not long ago under the patronage of several aristocratic ladies and astonished every one by their rendering of some of Beethoven, Schumann, Saint Saens, Liszt, and Mendelssohn's most difficult pieces, which they played with a man's force, blended with the most exquisite softness of touch and expression. They are pupils of the famous Academy of Silecchia, of Rome, the oldest academy of music in the world. Their names are Amenuaria and Lavinia Schultheis-Brandt. Remember that! S. P. Q. R.

FAWCETT LEASES AMERICAN THEATRE.

Arrangements were completed March 29 where, by George Fawcett leases the American Theatre, in which he will in May place the George Fawcett company for an indefinite period. The names of his actors will be announced within a few days. Percy Haswell will be the principal woman in a majority of the productions. Mr. Fawcett's idea is to give well-known plays at the American at moderate prices by players of recognized worth. Each week, when the bill is changed, an effort will be made to get for the leading man's part the actor who originated it. The first play is likely to be *Romeo and Juliet*.

THE CASINO RECONSTRUCTION.

Sam S. Shubert is expected to arrive in New York from England to-day, and work is to be at once begun on the remodeling of the Casino, and it is now stated authoritatively that this house, when it reopens, will be a ground floor theatre. The plans and specifications involving the lowering of the auditorium and giving the house a Broadway entrance have been completed, and the only barrier to the reconstruction is the lease held by the proprietor of the cafe underneath. A tentative arrangement with him virtually clears the way for the new form of a famous playhouse. It is expected that the new Casino will open in June with *The Earl* and *The Girl*.

RUSSIANS SECURE A THEATRE.

The Russian players have obtained a house in the heart of the Ghetto and the Russian colony. It is the Windsor Theatre, and a number of special performances will be given during the four weeks after April 9. The *Chosen People* will be repeated, and a number of new plays given, including *Maschanie*, by Maxim Gorky. On April 5 one performance of *The Chosen People* will be given in the auditorium of the Educational Alliance on East Broadway.

\$15,000 FOR THE CINGALEE PLOT.

The case in which Captain Fraser accused George Edwardes, the theatrical manager, of plagiarizing *The Cingalee* from a scenario which Fraser submitted to Edwardes, who paid him \$250 as an option, was decided March 29 in favor of Fraser. The jury awarded him \$3,000 damages. The judge refused to issue an injunction against future performances of *The Cingalee* on the ground that it was not necessary.

AN AUTOMOBILE TRIP.

George C. Tyler and Joseph Brooks are planning an automobile trip in Europe. They will start from Cherbourg and go to Monte Carlo and Florence, where Ermene Novelli and Tomaso Salvini will be visited, and they will take aboard for a few days Clyde Fitch, who will visit with them in Trieste, Innsbruck and Budapest. Then they go to Berlin, Hamburg, Copenhagen, Elsinore, and thence to Christiania, Ibsen's home.

POSTERS CENSORED.

City Marshal Stebbins, who is the theatrical censor in Springfield, Mass., withheld the official approval stamp from Arch Gunn's fanciful Woodland posters, and the paper was not put up. The figures were part birds and part chorus girls in fleshings.

GOSSIP.

Rudolphine Scheffer gave a lecture at the Berkeley Lyceum March 29 on the interpretation of the new drama. She gave a résumé of three plays which represented new ideas. They were the *Aladdin* and *Palomides* (Belgian and French), of Maurice Maeterlinck; the *Fiducia* of Louis Couperus (Holland-Dutch), and *The House of Usna*, of Fiona MacLeod (Scotch-Irish).

Tim Murphy has in mind a project of a supporting company made up exclusively of the descendants of actors. Some of the people he is said to have in view are: A niece of John Drew; John Barrymore, son of Maurice Barrymore; a grandson of Joseph Jefferson; Mildred Morris, daughter of the late Felix Morris; Charles Didden Pitt, son of Harry and Fanny Addison Pitt; Gilbert Miller, son of Henry Miller, if his release can be secured from the U. S. Marine Corps; one of Edwin Booth's nephews; Alfred Mansfield, of London, a nephew of Richard Mansfield, and Vera Brewster, a niece of Julia Marlowe, now singing in comic opera.

Arnold Daly was out of the cast of *You Never Can Tell* at the Garrick Theatre Thursday night, having broken down from nervous exhaustion. On the recommendation of his physician, Dr. George W. Jacoby, he decided to rest a few days. His part was played by Winchell Smith. The special matinee for Monday was given up.

Hazel Burt will leave London for America April 8 to visit her mother in New York City.

Ida Conquest made application March 30 to have her suit against Thomas W. Riley put on the short case calendar of the Special Term of the City Court. Miss Conquest says she entered into a three-year contract with Manager Riley. She seeks to recover \$800.

Odette Tyler was tendered a "Red Carnation dinner" on a recent Sunday night. The rooms were decorated with that flower, in honor of Miss Tyler's play, *The Red Carnation*, which she will use next year as a starring vehicle, opening at a Broadway house. In the meantime Miss Tyler will play a few vaudeville dates, appearing in the late Rosina Vokes' plays.

Thomas J. McGraine and Vera Ione Anderson were married March 30 two hours before his appearing at Kato in *The Darling of the Gods* at the Academy of Music. They met in San Francisco last December. Miss Anderson arrived from that city at 6 p.m. She was met by Mr. McGraine and at the Little Church Around the Corner they were married, afterward meeting friends at a wedding supper at the Waldorf.

Frau Kuester's suit against Heinrich Conried, on appeal by the defendant, was heard in the General Term of the City Court March 30, and a judgment of \$340 was returned. Mr. Conried's attorney announced that an appeal would be taken to the Supreme Court.

Edna Wallace Hopper has won the first point in her fight for a share of the millions left by Alexander Dunsmluir, her step-father. Judge Coffey declared void March 27 the proceedings taken in his court in May, 1900, because the original will was not filed here. Instead it was carried to Victoria, B. C., by James Dunsmluir, brother and sole devisee. Now the original will must be filed in San Francisco County and probated under the laws of California. This means that it can be contested there.

Evelyn Frances Kellogg, a young singer and actress, is to make her debut as Nancy in Plotow's opera of *Martha* at the Savoy Theatre on Thursday afternoon, April 6.

Nellie V. Nichols, late of Henry W. Savage's company, and E. Colt Albertson, of Nat M. Willis' Son of Rest company, were married at St. Paul's Episcopal Church, in Newark, N. J., March 29.

Louise Valentine. At the Old Cross Roads.♦♦



## IN OTHER CITIES.

### SAN FRANCISCO.

The event of the week was Margaret Anglin in *The Marriage of Kitty* at the California March 20-27. Miss Anglin divided the honors on the opening night with Hall MacAllister and Frank Worthing. Miss Anglin was delightful in the part of Kitty, a dainty comedy role. Mr. Worthing pleased in the role of the husband, Miss Cartwright of Hall MacAllister also appeared to advantage in *Neck Week*, *Zira*. The burlesque still continues at the Tivoli. There is promise of a long run.

The Virginia March 20-27 is doing splendid business at the Columbia. *Dustin* is the Virginia makes an attractive figure. The play continues all next week.

Koh and Dill are filling the Grand Opera House nightly March 20-27 with *The Beauty Shop*. Koh and Dill do not pose as the whole show and give every body a chance. Edith Mason, Lillie Sutherland, and Thomas Fosse have scored hits. Next week *The Beauty Shop* continues.

The Alcazar has a rural drama this week, March 20-27, in *Heaven's Sag Harbor*. Fred Butler, John Craig, John Davies, Lillian Lawrence, and the rest of the capable co. were well cast. Next week, *Old Heidelberg*.

Old Heidelberg at the Majestic last week, March 19-26, gave way to the California play by a California writer, Richard Walton. The principals were in the cast, with much success. The principals were in the cast, with much success. The principals were in the cast, with much success.

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Hearts Adrift is at the Central March 20-27. The capable cast includes: Marshall Mayall, Juliet Crosby, Henry Schumacher, and Julia Blane. Next week, *The Gambler*.

### KANSAS CITY.

The Girl and the Bandit was the Willis Wood attraction March 23-25, playing to large audience at each performance. The production was not so elaborately staged and costumed as some of the musical pieces seen here recently, but much of the music runs to a higher plane than that which the average musical comedy offers. Of the presenting co., Mabel Hite was the favorite. Viola Gillette as Violetta was also pleasing, and Walter Jones and Joseph Miron in the two leading male roles were as amusing as of old.

Florence Roberts supported by Melbourne MacDowell and a capable co. opened the week March 27-31 at the Willis Wood, presenting *Zaza* to good business. Miss Roberts will present *Tess* of the D'Urbervilles and *Marta* of the Lowlands the latter half of the week. Viola Allen in *A Winter's Tale* 2-8. *Savage* English Grand Opera 10-15.

Paula Wardlaw in *Winsome Winnie* appeared at the Grand for the week of March 26-31, proving one of the best attractions seen at that house this season. Principals in the support included William Wolf, F. A. Bishop, Arthur Ernster, Pauline Paulsen, Richard Chaney, Isobel Hall, Ruth Madison, Sylvia Egan, Ella Beck, and Grace Spencer. Bickel, Watson and Wrothe in *Me, Him and I* 2-8.

A fully American Tramp played to satisfactory business at the Auditorium March 26-31 and was well received. Joseph Kearney handled the title role very cleverly, while Irene Knapp, C. H. Carlton, Madge Woods, Vera Wilson, and Bernice Childs lent able support. The Hoosier Girl 2-8. The Woodward Stock 9-15.

Too Proud to Beg returned to the Gilliss March 26-31. The Factory Girl 2-8.

The advance sale for the Corried Metropolitan Grand Opera co. engagement at Convention Hall March 31, now amounts to over \$20,000, and the prospect for the most successful season from both an artistic and financial standpoint is most flattering. Parsifal, Les Huguenots, Cavalleria Rusticana, and Pagliacci are announced as the repertoire.

W. J. O'Brien, of Baltimore, Grand Exalted Ruler of the B. P. O. E., was a visitor in our city during the week of March 19-25 on his trip of inspection of the Elks' lodges in the larger cities of the United States.

Woodward and Burgess added another theatre to their string during the past week by securing control of the Woods Theatre at Sedalia, Mo. The house will be redecorated, have a new system of electric lights installed and new chairs put in at once, the improvements costing some \$5000. H. W. Woods, former manager of the theatre, will continue as manager for Woodward and Burgess.

It is announced that the Woodward Stock co. will return to the Auditorium 9 and finish the season there, as has been the custom for the past two years. Mabel Hite, of the Girl and the Bandit co., was granted a divorce March 24 from E. E. Hamilton, whom she married in Salt Lake City March 2, 1902. The court also permitted her to resume her maiden name of Mabel Hite.

D. KEDDY CAMPBELL.

### INDIANAPOLIS.

The Helmsmann-Welb Stock co., of St. Louis, gave an excellent performance of *Dr. Klaus* at English's March 22 to a good audience.

Vescey appeared at English's 23 before a large and enthusiastic audience. The young artist, at that time his twelfth birthday anniversary the day he played here.

Mrs. Patrick Campbell followed, giving three performances of *The Sorcerer* 24, 25. After an absence of three years James K. Hain appeared at English's for a single performance 27, presenting *The Fortunes of the King*. Smiling Island followed for one performance 28, playing to a small house. Lewis Morrison in *Faust* 29. John Drew 30. Madame Schumann-Heink 31. 1. County Chairman 3-5. Parsifal 6-8.

Down by the Sea was presented at the Park 23-25. A Race for Life opened the week 27-29, playing to large houses. Tracked Across the World 30-1. The Show Girl 10-12.

The last concert of the Indianapolis Symphony's season was given to a large and appreciative audience at Tomlinson Hall 27. The soloists were Da Motta, the Portuguese pianist and Edward C. Towne, tenor.

The life of Dr. Presbrey, the director and producer of *The Gentleman from Indiana*, who is very ill at the Claypool Hotel in this city, was probably saved by an operation for intestinal obstruction at 6 o'clock last night (Tuesday). Immediately following the arrival of Dr. John F. Edmund, an eminent specialist, from New York, yesterday afternoon, a consultation was held and preparations were immediately made for the operation, but instead of administering an anesthetic it was performed under the influence of cocaine. Dr. Edmund, assisted by Dr. L. J. Manning, of this city, performed the operation, with Dr. Hollis Runnels and Dr. Henry Jamison in attendance. Mr. Presbrey rallied from the operation much better than was anticipated, but the patient is not yet out of danger.

PEARL KIRKWOOD.

### MINNEAPOLIS.

Corried's Metropolitan Opera co. played a short engagement at the Auditorium March 27, 28, presenting *Parsifal*, *Les Huguenots* and the closing night the double bill of *Cavalleria Rusticana* and *I Pagliacci*. The presenting artists were Nordica, Sembrich, Homer, Dipold, Scotti, Frensted, and others. The audiences were measured by the capacity of this vast playhouse, and there is no doubt but that the engagement could have been extended profitably. Future bookings here include Mrs. Fiske, Mrs. Carter, and Creator's Band.

Savage's English Parsifal co. was at the Metropolitan first half week 19. At this presentation the houses were packed at each performance. Madame Kirby Lunn sang her role of Kundry at the opening performance suffering from what was feared would develop here when the co. left. Latter half of same week we had Checkers to good business. Mother Goose opened a week's engagement 26 to good business. Henrietta Crossman opens a Spring tour 3 in *Miss Nell*. Florence Roberts week 9.

Buster Brown at the Bijou played to crowded houses. More to Be Pitted Than Blamed followed for a week, opening 26 to good business. Yon Yonson week 2.

Florence Stone's farewell to Minneapolis was inaugurated with a production of *Cleopatra* week 19 at the Lyceum. This is probably Miss Stone's greatest role, and her rendering of this line was even better than when she appeared in it last summer. Camille will be given 29-31. When Knighthood Was in Flower week 2.

P. T. Bannon, well and favorably known here through his connection with the Grand Opera House and the Metropolitan, has been engaged as business manager of the Auditorium.

CHARLES M. LANE.

### NEWARK.

Wright Lorimer in *The Shepherd King* came to the Newark Theatre March 27-31. Packed houses greeted him. Eleanor Robson in *Merely Mary Ann* 3-8. Chauncey Olcott 10-15.

Large audiences greeted Nat M. Willis in *A Son of Reat* at the Empire Theatre 27-31. Billy Clifford in *How He Won Her* 3-8.

The Curse of Drink was at Blaney's Theatre 27-31. Crowded houses witnessed the interpretation of the play. Child Slaves of New York 3-8.

The concert given by Arthur Pryor and his band in the Krueger Auditorium 27 for the benefit of the Eighth Avenue Baby Shelter and Day Nursery attracted an audience numbering over 1,200 persons. The song recital given by Signor Giuseppe Cam-

panari in *Wallace Hall* 24 was greatly enjoyed by an enthusiastic audience. Ireland's Own gave a splendid concert in the New Auditorium 25.

Paderewski appeared at the Krueger Auditorium 28. A large audience greeted the noted pianist.

In order to give his recently organized stock co. an opportunity to rehearse for its introductory performance on the Columbia stage, Manager Jacobs closed his house 27-31. The members of the new co. arrived 27. The rehearsals of Sergeant James, which began in New York, were continued. Manager Jacobs has selected some very clever people, such as Jack Kennard, Theresa Maxwell, Mary Sanders, Henry Kolker, Walter Clark Bellows, Alexander Kearney, Joseph Dalley, Harry Stubbs, Harry J. Ingram, Alfred Walton, Fulton Russell, Willett Perry, Guy Durell, William Randall, and J. J. Cassidy. The opening performance 3.

GEORGE S. APPLIGATE.

### DENVER.

Music lovers enjoyed the concerts given during the week of March 20-25 by the Jesse MacLachlan co., the Apollo Club of which David Blapham was the feature; the Baker String Quartette, and the Colorado University Glee Club. Miss MacLachlan and Mr. Blapham were especially well received.

The Marriage of Kitty was capital presented at the Tabor. Max Fisman's characterization of Roger Belesse was vastly amusing. Della Nevin made a most charming Kitty. Her songs were delightful. Franklin Hall, Milo Beldon, Henry Green, Donah Benrimo, and Ella Aubrey completed a capable cast. Mr. Fisman's family 26-1. David Harum 2-8.

The Broadway was dark 20-25. Grace Van Studdiford 27-31. Savage's English Grand Opera co. 3-8. Anna Eva Fay drew large crowds to Coliseum Hall and will remain another week.

Over Niagara Falls released the Curtis clientele. Nettie the Newgirl 26-1. Homespun Heart 2-8. There has been considerable comment this week over the announcement that a stock co. will be presented throughout the summer season at the Orpheum Theatre. According to an agreement between Mrs. Peter McCourt and Mrs. Mary Elitch-Long, the former was to keep the Tabor and Broadway theatres closed next summer, thus leaving the field to Mrs. Long, but they reckoned without the farseeing and businesslike managers of the Orpheum. All sorts of conventions are to be held here during the coming summer, and there is no doubt that two first class cos. will pay, and pay well, so the public is congratulating itself upon the Orpheum management's decision.

MARY ALI'IRE BELL.

### MILWAUKEE.

The Ben Greet Players presented *Everyman* at the Davidson March 23-25 before good audiences. The performance produced a deep impression on all who saw it. Henry W. Savage's production of *Parsifal* was given at the Davidson week commencing 27 to large attendance. Checkers 2-5. Yankee Consul 6-8. Mother Goose 10-15.

The Taborhouse co. gave *A Gentleman of France* at the Academy 27 before a good house. The performance was fairly good for a first night. James Durkin made an excellent *De Mersac*, and Edith Evelyn was charming in *The South*. In a *Veil of Good* portrayals were offered by Albert Brown, Lee Baker, Kate Woods Fiske, Joseph Sullivan, Rodney Ransou, Reginald Parry, Patty Allison, Grace May Lamkin, and Irving Brooks. Thelma 3-9.

A Burglar's Sweetheart was the attraction at the Alhambra 26. A good sized audience enjoying the melodrama immensely. Dangers of Working Girls 2-8. For Fame and Fortune is the title of a play in which Terry McGovern figures as the star, and Bijou patrons crowded the house 26 to see the erstwhile champion, and incidentally to view the exciting series of events that go to make up the performance. The performance gave satisfaction. The Great Automobile Mystery 2-8.

Der Melcheldbauer was given at the Pabst 26 before a large and enthusiastic audience. The Chicago Orchestra gave a concert 28 to a good house. The Wachner Stock co. will present *Der Wille Reutlingen* 29, and Doctor Klaus 2. Henrietta Crossman in *Sweet Kitty Bellairs* at the Pabst 30-1. Eugen D'Albert, the pianist, 3.

CLAUDE L. N. NORRIS.

### CLEVELAND.

Little Johnny Jones, with George M. Cohan, was the attraction at the Euclid Avenue Opera House March 27-31. Ben Hur 3-8.

Hamlet was well presented at the Empire Theatre 27-31 by Walker, under the direction of Richelleu 3-8. Vaughan Glaser's Stock co. gave an acceptable production of *The Senator* at the Colonial Theatre 27-31. Vaughan Glaser's portrayal of the Senator was good. The play proved to be a popular one with the audience. Sue 3-8.

Rose Melville in *Sis Hopkins* packed the Lyceum Theatre at every performance 27-31. Sherlock Holmes 3-8.

A Prisoner of War was the attraction at the Cleveland Theatre 27-31 and pleased. Why Girls Leave Home 3-8.

Paderewski, under the direction of C. A. Ellis, will be heard at Grays' Armory 3.

Edna May entertained George M. Cohan and the members of Little Johnny Jones co., together with Manager Hartz and Business Manager Harry Levy, at a dinner at the Colonial Hotel 26.

Manager A. F. Hartz has returned home after spending the winter in the South. In a *Veil of Good* portrayals were offered by Albert Brown, Lee Baker, Kate Woods Fiske, Joseph Sullivan, Rodney Ransou, Reginald Parry, Patty Allison, Grace May Lamkin, and Irving Brooks. Thelma 3-9.

WILLIAM CRASTON.

### PROVIDENCE.

Ward and Vokes opened at the Empire March 27-31 in *A Pair of Pinks*. The supporting co. was excellent. Wedded and Parted 3-8.

At the Imperial week 27 Jane was given a fine presentation by the Providence Dramatic co. to good houses. Malcolm Williams, Florence Reed, and Viola Burton were in the cast. A Temperance Town 3-8.

The Providence Musical Association presented Paderewski in concert at Infantry Hall 29. The house was filled.

Mabel Carruthers has been engaged by Manager Lovenberg for the Albee Stock co.

Malcolm Williams will retire as leading man of the Providence Dramatic Stock co. at the Imperial 8. He will be succeeded by William Courtleigh. It is rumored that Florence Reed and other members of the co. will also leave shortly, and that Mr. Williams has secured a theatre in Worcester, Mass., where he will have a stock co.

George Fisher, the popular Providence actor, who has scored a hit with the stock co. at Chase's Theatre, Baltimore, this season, arrived home 25 for a little rest prior to his opening with the Albee Stock co. at Keith's.

HOWARD C. RIPLEY.

### NEW ORLEANS.

Otis Skinner and a splendid co. presenting *The Harvester* were the attraction at the Tulane Theatre March 26-31. Both play and players left nothing to be desired. A Madcap Princess 2-8.

The Baldwin-Melville Stock co. at the Greenwall Theatre presented *At Cripple Creek*, an exciting and stirring melodrama, 26-1. The patrons of the house gave the play, as it does all such plays, a vociferous reception. The Tabor 2-8.

At the Grand Opera House the stock co. presented *The Winning Hand*, with Bertram Lytell, Minna Phillips, Robert E. Homans, Frank Sylvester, and Joseph Sherwood in the cast. Streets of New York 2-7.

A fair co., presenting *The Sign of the Four* appeared at the Crescent Theatre 26-1. David Higgins in *His Last Dollar* comes next.

The stock co. at Faranta's Theatre presented *A Fool and His Money* 27-2. A Southern Romance 30.

The advance sale of seats for the Parsifal performance 24 appears to be very large. Parsifal will be presented with the same cast, scenery and scenic effects as produced in New York by the Corried Metropolitan Opera co.

J. MARSHALL QUINTERO.

### PORTLAND, ORE.

The Columbia Stock co. at the Columbia Theatre, under the management of A. H. Ballard, will close with the current production of *Thelma*. In this play Miss Countess in the name part excelled, and was ably supported by Howard Gould, William Bernard, Donald Bowles, Blanche Douglas, George Berrell, George Bloomquest, Fay Wallace, and Lauretta Allen.

A Contented Woman is the bill to be put on by this co. under a special management during the week of 27, and the co. will continue at this house so long as patronage will justify.

At the Marquand Grand for the week was *Monsieur Beauchamp*, with Creston Clarke. Harry Beresford comes to this house with *Dust* New 27, and will be followed by the Pollard Opera co. 28 for a two weeks' engagement.

The Moonshiner's Daughter was at the Empire March 19-23. The Lyric, formerly given over to vaudeville, has developed into a popular stock co. home. The attraction for the week beginning March 26 will be *The Late Mr. Early*.

JOHN F. LOGAN.

### LOUISVILLE.

One of the dramatic events of the season was the appearance of E. H. Sothern and Julia Marlowe at Macaulay's March 27-8 in *Much Ado About Nothing* and *Romeo and Juliet*. The plays were elaborately mounted. John Drew presented 29 for the first time in Louisville *The Duke of Killcrankie*. The house

was filled to the doors. Smiling Island will finish the week at Macaulay's and will be followed by Parsifal 3.

At the New Masonic Billy B. Van drew large audiences week 27. The Show Girl will open 3.

Why Girls Leave Home was at the Avenue 26-1. Happy Hooligan follows.

The Philharmonic Concert will be given at Macaulay's March 30 under the direction of Karl Schmidt.

The recitals given at the Woman's Club by Florence Bloomfield Zelsler were enjoyable.

CHARLES D. CLARKE.

### TOLEDO.

For the second time this season Madame Schumann-Heink presented to two large audiences at the Valentine March 25 Love's Lottery. Piff, Paff, Pout was given for the first time here 27, 28. The most entertaining feature was the Pony Ballet. Vinie Daly contributed a number of whirlwind dances, and Fred Mace was funny in Eddie Foy's old part. Sadie Martinot was very gratifying as the widow. A big house was present 29 to see Hackett in *The Fortunes of the King*. It was Mr. Hackett's first appearance at the Valentine in two years.

At the Lyceum the Lyman Twins appeared in a piece entitled *At the Races* March 23-25. Superba had a capacity week 26-1.

At Burt's in a Woman's Power failed to make good March 23-25. Bob Fitzsimmons came 26-29 in *A Fight for Love*.

C. M. EDSON.

### SEATTLE.

Lawrence D'Orsay delighted large audiences at the Grand Opera House March 22-25 in *The Earl of Pawtucket*. Harry Beresford 2, 3. Kreisler 5.

Over the offering of the Ferris co. at the Seattle March 19-25 was *A Soldier of the Empire*, and as have been previous plays, it was accepted by the audiences with every show of approval. The Cherry Pickers 26-1. A Poor Relation 2-8.

The Virginia Girl proved popular with Third Avenue patrons March 19-25. Ole Olson 26-1. The Moonshiner's Daughter 2-8.

Another vaudeville theatre is projected for Seattle. R. J. Ferguson has leased the northwest corner of Third Avenue and Madison Street, opposite the Third Avenue Theatre and will start work shortly on a theatre with seating capacity of about 1,200.

RODNEY D. WHITE.

### LOS ANGELES.

The Hanford co., which was to have played at the Mason Opera House for three nights commencing March 16, failed to keep its dates on account of the washouts, which delayed all trains. The Other Girl 30-1.

At the Burbank 19-25 Mizpah is in its second week and has been packing the house nightly. Ten Nights in a Bar Room will be revived 26-1.

Beware of Men drew good audiences at the Grand 19-25. The Ulrich co. will appear in *The Hills of California* 26-1.

A dramatization of Parsifal has been drawing immense houses at Belasco's week 20-28.

Ellery's Band has been playing next to its last week at the Chutes. There will be evening concerts each night of the coming week.

DON W. CARLTON.

### OMAHA.

Mother Goose was the offering at the Boyd week of March 20. Silver Slippers played to two large audiences 26. John Griffith in *Macbeth* drew only a fair house 27. Manager Burgess has Al. Field's Minstrels 31. 1. Raymond Hitchcock 2, 3. Florence Roberts 4-8.

The Factory Girl opened a half week's engagement at the Krug 23 to a good house. Joe Murphy opened a half week's engagement 26 in *Kerry Gow*. Shaun Rhue will close the engagement. The Hoosier Girl 30-1. Deadwood Dick 2-5. Nannette Comstock 6-8.

The Auditorium is currently sold out for the opening performance of Parsifal 29 and almost an equally flattering house will greet Lucia 30. Innes' Band 3-9.

JOHN R. RINGWALT.

### BUFFALO.

Edna May in *The School Girl* sang herself into favor at the Star March 27-29 and pleased good houses. Annie Russell and an excellent co. was the attraction at the Star 30, offering her new play, *Jinny the Carrier*.

The Only Way was given at the Park week 27 by the William Farum Stock co.

What Happened to Jones was presented by the Baldwin-Melville co. at the Teck 27.

Across the Pacific was the attraction at the Lyceum week 27 and played to good houses.

New York Day by Day was at the Academy week 27.

John Barrymore was playing with William Collier in *The Dictator* at the Star Theatre here when notified of the death of his father.

P. T. O'CONNOR.

### JERSEY CITY.

At Old Point Comfort was offered at the Academy of Music March 27-31 to well-deserved, good patronage. Nobody's Darling 3-8. The Lilliputians 10-15.

James J. Jeffries appeared as Davy Crockett at the Bijou Theatre 27-31 to fine business. The Millionaire Detective 3-8.

Sedley Brown will stage *The Pipe of Peace* when it is presented at the Academy of Music May 15-20 by Robert Connors and co., under the management of Frank E. Henderson and Harry Hyam.

WALTER C. SMITH.

### SALT LAKE CITY.

University of Utah Dramatic Club gave its annual dramatic production March 22, 23 to good houses. David Harum 24, 25 pleased. The Savage Grand Opera co. will give four operas 27-29.

The Grand has been running rather poor business this week with Harry Corson Clarke in *Lost 24* hours.

At the Utahna Theatre a good stock co. presented *The Silver King* entire week of March 20 and two matinees to S. R. O.

The Bon Ton co. presented straight vaudeville all the week to full houses.

C. E. JOHNSON.

### ST. PAUL.

Parsifal drew capacity houses March 23-25 at the Metropolitan. The production excels anything ever in our city. Checkers, with Thomas W. Ross, was seen at the Metropolitan 26-31 to large and pleased audiences. Next week, Mother Goose.

Yon Yonson was seen at the Grand March 26-1. Next week, Terry McGovern in *For Fame and Fortune*.

Upon severing his connection with the Century last week, former Manager James J. Hannerty was presented with a silver loving cup by the employees of the theatre.

J. A. WEEKS.

### TORONTO.

At the Princess Theatre March 27, Charles Hawtree in *A Message from Mars* is being greeted by large audiences. His co. is excellent. May Irwin 3.

The Show Girl is at the Grand 27. The co. is one of the best that has ever been seen in this place. Who Goes There?

At the Majestic McFadden's Flats made its annual appearance 27. Across the Pacific 3.

At Massey Music Hall 28 Josef Hofmann delighted a large audience. STANLEY MCKEOWN BROWN.

### DETROIT.

Letty, with William Faversham in the leading role, was presented to fair audiences at the Detroit Opera House March 23-25. Ben Hur 27-31. N. C. Goodwin 3-5.

Arizona drew crowds at the Lyceum Theatre week of 26. Mason and Mason in *Fritz and Snitz* week of 2. A. FRANCIS.

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# JAMES DURKIN, Leading Man.

DISENGAGED APRIL 29th, 1905. SUMMER AND FALL SEASON.

## ROGUE'S COMEDY

MR. DURKIN SCORES AGAIN.  
Plays Dime-nit Leading Role With Distinction.

Night is not more unlike day than the character of the Rev. Thomas Singleton is unlike that of Mr. Bailey Protheroe, but James Durkin solved the latter and bodied it forth upon the stage, both in its dramatic and purely mimetic aspects, with as much felicity and conviction as he did its predecessor. And this character, which he assumed in "The Rogue's Comedy" at the Academy last night, is something vastly more subtle and complex than that of the mellow country parson. This likable rascal is an intensely human creation, a psychological prism with a sheen of heart-glow in it, a specimen of the ever fascinating villain garbed with the physical demeanor and charged with mental qualities of a gentleman. To adequately vivify such a character demands a histrionism far above the ordinary, and Mr. Durkin's successful accomplishment of this reveals him as an actor of fine perception, versatility and technical resourcefulness.

It would be both agreeable and profitable to enter into an analysis of this interesting study in refined criminology, and to look more closely into Mr. Durkin's interpretation of it, but lack of space forbids, and other things call for comment. While adopting in a measure the manner of Mr. Willard and the role—Mr. Durkin made these a part of himself and thus of the character as well. He accomplished a complete vivid and appealing characterization of Protheroe, creating before one's eyes a distinct and unique individual in which one forgot the actor and looked upon it as a living, breathing human being. What more need be said? Much more might be said, indeed, of the many fine points of Mr. Durkin's work, but it is not needed. This one enactment stamps him as the most accomplished leading man that has ever graced the boards occupied by the Thanhouser company.—MILWAUKEE FREE PRESS, Jan. 10, 1905.

The good impression that James Durkin, the Thanhouser company's new leading man, created in last week's performance is more than strengthened by his admirable portrayal of Bailey Protheroe in "The Rogue's Comedy." The play affords splendid opportunity in the leading role for that quiet, unaffected and undemonstrative acting that appeals so strongly to an audience's sympathy. It is not an exaggeration to say that Mr. Durkin scores a veritable triumph in the part. His portrayal is complete to the slightest detail. He plays the part with the ease, the confidence and the certainty necessary to a finished representation. Very seldom is such perfect work seen in stock productions. His impersonation is all that could be desired.—MILWAUKEE NEWS, Jan. 10, 1905.

The play, then, has a real foundation and the restrained, refined characterization of James Durkin, who plays the leading part, only intensifies the real and thereby adds to the enjoyment of the play. The smoothness and finish of Mr. Durkin's acting becomes the clever swindler and the tenderness for his wife appeals to the sympathy of the audience.—MILWAUKEE WISCONSIN, Jan. 10, 1905.

"ETERNAL CITY."  
David Rossi, the fervid, enthusiastic Italian patriot, was finely acted by Mr. Durkin. His intense and fascinating countenance, his temperament and magnetism, make his portrayal of the communist leader one tingling with actual life and truth.—MILWAUKEE JOURNAL, Feb. 7, 1905.

Address JAMES DURKIN, Academy, Milwaukee, Wis., Actor's Society and Agents.

"A POOR RELATION."  
James Durkin a Success at the Alcazar.

Mr. James Durkin, leading man of the company now playing at the Alcazar, faces a difficult task when he attempts the role of Noahvale. He had to combat the traditions of the role, the memories that cling around Sol Smith Russell; he had to keep his audience quivering between smiles and tears over a period of nearly three hours. Without seizing the laurel wreath and throwing it violently on Mr. Durkin's head, it is safe to say he succeeded. Noahvale, the seedy genius, is supposed to be almost strutting throughout the entire course of the drama. Mr. Durkin conveys this horribly pathetic situation with so much realism that the more sympathetic in the audience can hardly refrain from rushing on the stage and offering him food of some kind.

Mr. Durkin's humor is equal to his pathos. The corners of his mouth twitch with appreciation of the grim comicality of indigence. The author presents poverty in all its ugliness and nakedness and leaves a few touches of humor and the skill of a good actor to idealize what is intrinsically hideous. All honor to Mr. Durkin, who runs through the sorrows of Noahvale with the sensitiveness of a violin.—SAN FRANCISCO BULLETIN, Nov. 24, 1903.

The character as portrayed by James Durkin is exceedingly fine. Indeed, I think it is one of the best bits of character work I have ever seen. He invests it with an originality all his own.—NEWS LETTER, San Francisco, Nov. 28, 1903.

"FAUST."  
As Mephisto James Durkin scored several kinds of a hit. Mr. Durkin's satanic irony was admirable. With excellent success he constantly indicates the underlying fiendishness of the character. Mr. Durkin deserves credit in plenty for his excellent work.—ROCHESTER DEMOCRAT AND CHRONICLE, July 15, 1903.

James Durkin as Mephisto is a great success, bringing out the various shades of character with excellent taste.—EVENING TIMES, July 15, 1903.

Mr. Durkin was an agreeable surprise as Mephisto, and handled the trying role with an ease and finesse very gratifying to his many admirers.—ROCHESTER HERALD, July 15, 1903.

"IN MIZZOURA."  
James Durkin stock went up away above par after his impersonation of Jim Radburn. He plays the part coolly and effectively.—DEMOCRAT AND CHRONICLE, Rochester, N. Y., June 15, 1903.

It is a beautiful character that the playwright has drawn and right well does Mr. Durkin play it. Mr. Durkin is to be congratulated on his masterful grip of the character.—ROCHESTER JOURNAL, Rochester, N. Y., June 15, 1903.

"THE WIFE."  
James Durkin is thoroughly delightful as John Rutherford. He is completely free from mannerisms and staginess, and therein lies his greatest charm in his work. He easily dominates his scenes and works with a quiet authority that is entirely effective.—DEMOCRAT AND CHRONICLE, Rochester, N. Y., June 15, 1903.

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Sixty fine Drops and Borders, average size, painted by leading artists; Landscapes, Streets, Church Exterior, Horizons, Foliage Borders, Snow Scenes, 3 Legs and B. D. Moorish Palace, &c., &c. Photographs of each piece.

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WALTER N. LAWRENCE, Manager

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THE FOREIGN STAGE

LONDON.

Mrs. Brown-Potter in Du Barri—Actors' Union Formed—New Plays.

(Special Correspondence of The Mirror.)

MIRROR BUREAU, TRAFALGAR HOUSE, GREEN STREET, LEICESTER SQUARE, W. C.

LONDON, March 25.

I may as well start with a most important piece of news which I have to include in my budget this week—namely, that Sir Henry Irving, although continuing to improve in health, was advised by his doctors yesterday to abandon his projected American tour until 1906. Sir Henry, who has sent me several cheery and characteristically plucky messages of late, is very disappointed at not being able to visit your side this next Fall, as he had intended to do. The renowned actor has just shifted from the grimy town of Wolverhampton, where he was taken ill, to the glorious seashore of Torquay, which is in the noble county of Devonshire. He has now fixed that he will start his Drury Lane season on April 29, when he will present a series of his most famous successes, but no new play. After that he will have another short provincial tour. There is one thing to be said in the favor of the postponement of Irving's American visit—namely, that it will keep him for at least another year on the stage which he has so long and so honorably adorned.

A good deal of theatrical excitement has been caused this week, owing to the formation of a so-called Actors' Union with the juvenile Seymour Hicks and the equally youthful E. B. Irving at its head. This union has been started with a view to the better safeguarding of actors' interests. It does not, however, so far as I have examined its tenets, propose to defy the harmless, more or less necessary manager. Some theatrical and journalistic people, however, flew into a sort of passion fomented by some strong leading articles in that capital little theatrical organ, *The Stage*, and it began to be noised abroad that the new Actors' Union was intended solely to wipe out the Actors' Association. As it happens, there is nothing in the new union to justify the idea. In point of fact, the Actors' Association secretary, Charles Cruikshanks, after expressing some alarm himself, has just written a letter to the public printers setting forth that it is clear that both unions will work in harmony together. In fact, they will be, as poor Joe Gargery used to say, to "Fip" ever the best of friends, dear boy.

And now I have to inform you that Mrs. Brown-Potter and Gilbert Hare did after all produce at the Savoy Theatre last Saturday night that long, long promised adaptation of Jean Richepin's *Du Barri*, which, you will kindly pardon me, I will label "the over *Du(e)* Barri." As many weary weeks had been spent in preparing a second adaptation of this play in place of the first one, which was rejected, we had all hoped to find a drama that would be really dramatic, but alas! no. The piece, of course, has some dramatic moments, which no play dealing with the time of the Terror could, of course, be without. To be strictly candid with you, I must in spite of my good wishes to the management, tell you that this *Du Barri* drama was more remarkable for dress than for dialogue or for dramatic action. A splendid cast has been engaged, including not only the aforesaid brainy Gilbert Hare, but the equally brainy and brilliant "Billy" Abingdon, who is so popular in your States, both as actor and raconteur. There are also such clever people as William Deyveraux, Jerrold Robertson, Herbert Vyryan, and so on. Sooth to say none of these histrions have had anything like opportunity for histrionics. The character of the notorious courtesan, *Du Barri*, pans out long rather than strong, but it is just possible that if the piece were cut wisely and boldly, and revised carefully, it might run some time. I wish I could say that it will run some time, for it is an undeniable fact that the London stage has seldom if ever presented so beautiful a *mise-en-scene*, such marvelous costumes of the court of that strange monarch, Louis XV., who was, as old Carlyle has pointed out, called the well beloved doubtless because everybody hated him, have found during the week that promising business was done at the Savoy, and indeed, these costumes and so forth have already been the talk of London.

At the moment of mailing there is a rumor abroad that the play will soon be withdrawn. I cannot for an hour or two inquire into the truth of this, but I hope it isn't true. It would be a terrible thing, indeed, to find that extensive and hard-working company were so soon to be thrown out of work after at least some twelve weeks' rehearsals day and night. I may add that Mrs. Potter presents a most striking set of lovely pictures as the *Du Barri* paragon, and that in some respects, perhaps, she acted rather better than she has before. Cora, however, I am sorry to say is still somewhat cold in manner, and does not often let the play of emotions illustrate her otherwise lovely countenance.

We have had four peculiar plays during the week. Two of these were given at the Court on Monday, and were entitled, respectively, *The Little More* and *The Dancer*. The first was a modern comedy drama written by H. C. M. Hardinge, and as its title implies was based upon Browning's strong line. *The Little More*, and how much it is, the little less and what worlds away.

It showed how a home became disorganized through the paterfamilias not giving that "little more" with regard to affection, etc., which he might have done. Thus, the son of the house being unattended to, fell into evil courses and anon wrung the heart of his mother—a truly lovable lady. In point of fact, the son of the house took to thievery and other vices, and it was some time before the tangle was straightened out, and both the son and the father showed a little more liking for the domestic scene.

*The Dancer* was a little one-act Spanish play by the same author, who in the conduct of the piece betrayed the fact that he had been somewhat influenced by *Cavalleria Rusticana*, *Carmen*, *Pagliacci*, etc. There were daggers as well as dances in the piece, and at the end the lovely chest of the terpsichorean heroine was pierced fatally by one of these weapons.

On Tuesday at the same theatre—namely, the Court—we had another play concerning felony. It was an adaptation of a play by Hauptmann and was entitled in its English form *The Thieves' Comedy*. There was more stealing than store in the piece, but it gave scope for some excellent acting by Rosina Filippi as a washerwoman who steals everything she can lay her hands on; Sydney Farebrother (cleverest of comedians), as one of the washerwoman's girls, and James Hearn (who was with Irving on your side), as the larcenous laundress' surly husband.

On Wednesday Mr. and Mrs. Kendal vouchsafed a new one-act play which was entitled *The Bird at the Neck*, which title, I may tell you, is taken from a text in the Koran, wherein it says "that every man's bird (or fate) hangs around his own neck." Mrs. Kendal played a wife who had married a man she didn't care for, as she believed the man she really loved was dead. After she had settled down, she and her husband came across the supposed dead man, who turned out to be a college chum of the husband. It also transpired that this college chum of the husband had since carried on an intrigue with the wife, but mark the sequel! Before you could say "chopper" the three were arrested by a gang of brigands, and the two men were sentenced to be beheaded. In default of a certain ransom which had not arrived, then the guilty comrade, being a Roman Catholic, got in a terrible funk and cried piteously for a priest of his faith to come along that he might confess and be absolved before he was decapitated. As he was refused a priest, his chum, the unsuspecting husband, being also a Roman Catholic, started to confess his friend himself. Then, of course, came a terrible

mental struggle of the guilty person, who strove to confess his terrible sin and yet to withhold the name of his partner therein. Suddenly the wife entered, and then all the fat was in the matrimonial fire, and the noble-hearted husband poured forth volcanic curses on them both. The two men were then led off to be beheaded, and the wife, being now in anguish dire, darted off down a forbidden path in the encampment and returning riddled with shot, died on a mattress at the very moment the two men came in released and ransomed. This gruesome diminutive drama was well acted by Mr. and Mrs. Kendal and Bassett Roe, but the fair Margaret, alas! had little else to do but die, which she did in most artistic and realistic fashion.

Lewis Waller has just decided to revive your native-made drama, *Monsieur Beaucaire*, at the Imperial for a few weeks before giving his grand production of *Romeo and Juliet*.

I have just inspected the new Waldorf Theatre which the Brothers Shubert will open—when it is ready. It is a real lovely theatre, with all the latest improvements, and is a credit to that brainy and busy theatrical architect, W. G. R. Sprague, son of that fine actress, Dolores Drummond. I do not think, however, that the Waldorf, which is on the big, new Strand Street, Aldwych, can be ready to open in the merry May-time, as announced. Anyhow, during the week, and especially this morning, the air is full of arrangements with Citizens Shubert to open the Waldorf with a season of grand opera, under the direction of Henry Russell, a son of the old time Henry Russell, the "Coast" boys, "Cheer" and "There's a Good Time Coming" fame.

The annual meeting of the shareholders of the leading London Empire the other day caused something of a hub-bub, as many of us had prophesied they would. For look you, even the Empire's dividends (like those of full many a theatre and hall of late) have this year gone down "wallop"—as they say in the Anglo-Saxon. Naturally, the said shareholders—or dividend dividers—wanted to know the reason why. Therefore, at this meeting they piled Manager-Director George Edwards with questions as thick as were the leaves which, according to the late John Milton, so thickly strewed the groves of Vallambrosa.

George Edwards, as is his wont, was more than equal to all inquirers or denouncers, and showed that what with the general slump on London's amusement places, and what with certain prosecutions (carried out or threatened) by the antisketch folk, the aforesaid diminution of dividends was to be accounted for, and that right easily. It was quite true, as one of the meeting's malcontents pointed out, that some kind of contrast was needed in the Empire's show. Also, that there should not be in this fine theatre's programme quite so many "allens," chiefly of acrobatic kinds. Also that especially there should be more scope for really comic turns.

There are still echoes of the more or less interesting "symposium" to consider whether London should (or should not) go in for a memorial to the late William Shakespeare, Gent., some time of Stratford-on-Avon. As before, all sorts of faddish propositions were put forth. These propositions included suggestions for a Shakespeare statue, a Shakespeare library, a Shakespeare theatre, a Shakespeare museum and a Shakespeare hospital. The last named project has the sympathy of Beerholm, who, I remarked that as W. S. had helped so largely to soothe the minds of the world, his memorial should be of a form to minister to the world's bodies.

Touching this proposed Shakespearean memorial, the bard's own local guardian angel, meaning Marie Corelli, held forth in a recent *London Opinion*, a very varied and readable journal, just one year of age. Here is an excerpt from this Corellian counterblast:

"In the language of St. Paul, I have 'fought with beasts at Epheesus.' That is to say, I have engaged in a single-handed tussle with the Stratford-on-Avon Mayor, Deputy Mayor, Corporation Trustees, Town Clerk and General Handbill Printer on the national subject of Shakespearean relics in his native town, and now behold! I am 'nationally' rewarded. How? Why, by the formal invitation to become a member of the general committee which is now organizing in London a 'world's tribute' to the immortal memory of William Shakespeare! This is a wondrous honor, and I ought to be very grateful—as, of course, I am. Having contributed considerable hard earned money to the rescue and preservation of things Shakespearean, I duly recognize that after the cross comes the crown! After suffering from libel, slander, personal insult and low lampoon, united to such incredibly coarse methods of treatment as none of the contemptible London and Stratford pettifoggers concerned in it would ever have been brave enough to offer to a man, but which, with unexampled courage, they mustered up in all their forces to visit on a woman, I am now invited to join in helping to support the 'world's tribute'—which the world has been so long in getting ready to offer to the greatest poet ever born. That I have accepted the invitation to serve the noble cause goes without saying. Milton's line here occurs to me: 'They also serve who only stand and wait.' I think it is probable that I shall be one of this class. Yet I confess to a lively curiosity on the subject of the world's love and honor for Shakespeare." Now some of this is sense, if sensational sense.

My final quotation from Marie should be interesting to all citizens of your great republic. She says:

"I am especially anxious to see America arise in its strength and come forward with its millions to attest the depth and passion of the feeling it has for the 'divine William,' as a French savant once called the Bard of Avon. The Americans are a great people. They started a memorial window in Shakespeare's church ever so many years ago, and it is not yet paid for. A complete edition of Shakespeare's plays is being published for the first time in Shakespeare's native town, and I believe America has not yet furnished forth more than one subscriber—but all honor be with that noble one!" "Fancy that," as I then says.

Our new plays next week include *The Pilgrim's Way*, an allegorical rhapsody at the Court on Monday; *Lady Ren*, by S. P. Bancroft, at the Comedy on Tuesday. The matinee given at the St. James on Thursday by George Alexander and most of his fellow managers in aid of the London unemployed realized £400. H. B. Irving will start playing *Hamlet* at the Adelphi on April 4. Novelist A. E. W. Mason has just written a comedy for Edna May to play in. It is entitled *Bargory Strode*.

GAWAIN.

PORTUGAL.

Interesting Features of Lisbon Theatres and Audiences—Portuguese Managers—Notes.

(Special Correspondence of The Mirror.)

LISBON, Feb. 28.

I have not sent THE MIRROR a letter for some time, preferring to wait until I was in some city not often visited by your contributors. I have already presented the *Motogiri* in five different languages, having studied phonetically all I had to say to the audience and introduced in my dialogue on the stage, but here, where I relied on my Spanish I found I had to add Portuguese, as the former does not seem to be understood as much as one would expect from the close juxtaposition of Spain to Portugal. French, however, and very useful, and can get along nicely with that, particularly on Monday night, which is set apart at the "Colysen dos Recrios" as the night of fashion, called in Portuguese "Espectaculo da Moda." On that evening there is a great turn out of the best people in Lisbon to attend the performance who would not think of coming on any other night.

The royal box remains closed except on that night, when it may be occupied by royalty if there is anything very special going on. The King's brother, being a great enthusiast of the automobile, attended our opening, which was on a Monday, attracted, I suppose, by our prefix "Moto."

The United States Minister, Colonel Charles Page Bryan, who is a fine representative of the best type of American gentleman, paid a visit to the Colysen to see the *Motogiri*, whom he already

had seen at Keith's in Boston, and expressed his delight at being again afforded the pleasure. The residence of Colonel Bryan is worthy of remark, as we had the opportunity of going all through it, conducted by the genial host himself. The ballroom has but one rival in Europe, and that is at Versailles. It is in Louis XV. paneling, marquetry floor, and magnificent chandeliers of Venetian glass, the gorgeous ornamentations of the walls in white and gold; the marble stairway with its marvelous balustrade of wrought steel and brass, which leads to the second story of the legation—are all certainly worth seeing. The Colonel confesses he will be not glad to leave such surroundings.

Lisbon is blessed with a beautiful climate, resembling that of San Francisco, and has sixty-four churches and two hundred chapels, with ten theatres, the Colysen dos Recrios being the only one (a combination of circus and vaudeville) devoted to variety. The season commences in September and ends in March, after the great carnival, which takes place every year, that attracts people from all quarters. This takes place in the 5th day of March this year and lasts seven days. After the close of the variety season at Colysen dos Recrios opera takes possession of the theatre for all the hot months. It is the largest building we have played in, holding 6,500 persons, and has an enormous stage, only one-third of which is used for vaudeville; the stage extends from footlights to back wall 200 feet or more, and is capable of holding at least 1,000 people. The full extent of the stage is never used except in carnival time, and then they add an extension to it in front that reaches over the orchestra, which then performs in the front balcony. Notwithstanding the size of this building the acoustics are good, and for aerial acts and high dives it has no equal. The Three Lockforts, aerial act and sensational high dive from the roof (160 feet) are engaged here for six months in the season and come every other year. The clowns are also engaged here for all the season. The stage attractions vary in seasons from two weeks to a month if a success, as many of the same people return nightly to this theatre. One sees many familiar faces after a long stay. We came for two weeks only but remain six weeks, and then after that open in Barcelona, Spain, at the Theatre Grand Via, a theatre devoted to operettas, a form of entertainment known as "Zarzuelas."

A peculiar feature in the theatres of Spain and Portugal is the sale of water at about 2 cents a glass to the people. There must be a big profit on this, as its source is cheap. I notice the sale of water at all large gatherings, bull fights and all, and it is even sold on the streets in front of the theatres. It is not unusual to hear an acquaintance say, "What is your drink?" "Wine." "Well, I think I will have water," and he will pay for a glass of "Adam's ale," and the other fellow can have his choice.

There is at Colysen dos Recrios a claque of two hundred and fifty men with good strong hands and determination that every act that opens here shall be a huge success. The ovation given is tremendous. I never have seen before such a claque. They are paid nothing by the artist; they get only a free admission card from the manager. Of course, all this great applause does not make the act a success in the eyes of the manager. A prolongation and no cut is the best sign. A manager is not at all modest in these countries in his requests, and after a big success will ask an artist to accept exactly half of his salary to remain, therefore to remain and no cut in salary is the sure sign the act is a draw.

At a debut of a Spanish dancer from Seville a few nights ago, when she danced her hat in true Spanish style among the audience, it was answered by a perfect shower of hats, and on pressing the rim of one to her lips before returning it the scene became a tumult. Hats came from everywhere; men stood on chairs to get better positions to throw up their hats to have them kissed by the Bella Pepta. Many hats she threw back found a resting place with strangers. Now when I tell you that most of this extraordinary scene was carried on by the claque you can understand what liberties are allowed and to what lengths they can go in this part of the world. I heard them even cheering some of these Spanish dancers on the street while they were wending their way homeward after the performance. Members of the same claque again, composed of mostly young students and others who give their services so as to get into the theatre nightly without paying.

There are no American acts with us on the bill this month, but there are two that use the prefix Mr. Instead of Herr, and do quite a lot of Sam Elton's plate smashing and comedy business, but in an entirely different way. The laughs are not plentiful, as the comedy is wanting.

Johnstone, the jumping cyclist, was here last month, also Consul No. 11, the other man monkey, got up by the previous owner of Consul No. 1, who is Frank Bostock. This monkey is also very clever and has much attention, but is not as large as his predecessor. This one and his attendant, Dr. Scott, of West Virginia, stayed at the "Avenida" Hotel in Lisbon, the finest in town, and so great was the demand to see the monkey by visitors that the landlord offered Dr. Scott his board free. In another hotel they invited him and the monkey to dinner, but the doctor refused, as the same hotel had refused him admission with the monkey when he first arrived.

A visit to Cintra, where is situated on a very lofty eminence one of the palaces of King Carlos, is worth making. It is reached by rail in about thirty minutes. The scenery at Cintra is fine, and a drive up to the palace, which is of very ancient Moorish architecture, is a most interesting one, and many other things there are worth seeing, not forgetting to sample a real bottle of the famous Colares wine that is made in that district; also a visit to the most beautiful grounds of Sir John Cook, a very wealthy Englishman who resides in Cintra. His place is called Monserrat and is laid out as a beautiful park where cork trees, giant tree ferns and tropical plants abound in their native luxuriance. A small admittance fee is charged, as there are so many requests to go through the grounds. This is devoted to charity.

After spending a fine day in an exhilarating climate a fast train will convey the artist back to Lisbon in time for his evening performance.

A familiar sight in Lisbon to an American are the street cars, for they are all of the large American open type and are made in St. Louis and run by an American company. On the same lines run a most curious old-fashioned car that is run of the lines at intervals to allow the electric cars to pass, and then bumps over the stones and gets back on the lines to continue the journey. This is called "Carro do Povo" (the "car of the poor"), and one pays about two cents to ride on it. Of most curious construction it is, and, strange to say, I could not obtain any postal cards with picture of it. Lisbon, however, notwithstanding this last-mentioned piece of antiquity, is pretty well advanced, far more so than the cities in Spain, and is much frequented by English and American people.

As I intend touring all through Spain and also going to Cairo, Morocco and a great many more places not often visited by the vaudevillian, I will always write you from these different places. As time is of no moment to most of the people in these countries, it is always well for the artist to demand some money in advance before coming and to specify that the manager pays a big fine if not prepared to open on contract time, as they think nothing of telling you, "We are not ready to open with your act, but will do so in about three or four days." And this after an artist has possibly canceled a night in the last city, say in Germany or France, to make the jump. Before I finish with Lisbon I would say to any one that is fond of nature, don't forget to visit "Boca del Inferno" (The devil's mouth), a huge rock in the sea adjoining the shore which the sea has been honeycombing for thousands of years by the terrific force with which the waves strike against it. When the water rushes up it rises to a great height.

About that city, its theatres, environs and news that will interest your readers I shall write anon. We are having a great time and plenty of work in sight. We return to Germany to commence our third tour in September. FREDERIC MELVILLE.

AT THE LEAGUE.

Emma Russell Hirschmann arranged and presided over the programme for Literary Day at the Professional Woman's League yesterday afternoon. Considerable time was consumed by Alfred J. Boulton in a lecture on "The Trade Union and the Actor." He said in part: "The fight to-day is not against legitimate capital, but against great monopolists and speculators. Until special privilege of all kinds is destroyed and man is not permitted to eat the bread that others earn and live by appropriating the products of others, there will be no happiness or justice among the laboring classes." He spoke of the work done in the interest of the labor unions by James A. Herne and Henry C. De Mille. He said that the struggle has been between commercialism and industrialism. As the actor has a wider influence than the laborer, it was desirable to interest the actors and the playwrights in the cause of the trade union. At the conclusion of the lecture Effie Brounson sang "Danny Deever," and a "Border Ballad" in a baritone voice of pleasing quality. Mrs. Harold Avery, contralto, sang "The Clang of the Wooden Shoe" and "My Little Love." Julius Steiner sang "The Star and the Flower" and "Afterward, Love." Two recitations, "The Pudding," by May Isabel Fish, and "On the Road to Mandalay," were read by Agnes Mapes with good dramatic effect. The programme closed with the trio from *Attila* sung by Edythe Russell Hirschmann, Julius Steiner, and Effie Brounson.

CUES.

Addie Jaques, of the Rose Hill Burlesque company, is dangerously ill with pneumonia at the Hospital for Women, 19 West 101st street, New York. She is delirious with fever and two special nurses have been secured.

La Reine Cumley, of George M. Cohan's company, is ill with spinal anemia at the Mary Thompson Hospital, Chicago.

George Cohen will play in New York this Summer at the New York Theatre.

Only a Shop Girl closed its season in Baltimore, March 25, at Blaney's Theatre. The company, which is to support Lottie Williams in her new play, *My Tom Boy Girl*, had already assembled there, and rehearsals were started at once for this production, the first performance of which will be given April 10 at Blaney's Theatre. *My Tom Boy Girl* is an American comedy-drama, written by Charles E. Blaney. Miss Williams will appear as a high-spirited young Southern girl, and also will impersonate a male character of an original type. After playing the opening engagement in Baltimore the production will go to Washington, D. C., for a week at the Lafayette Square Theatre, then to Philadelphia at Blaney's Arch Street Theatre, and thence to the Metropolitan Theatre, New York city. The Fourteenth Street Theatre, New York, will follow for two weeks. The production will be under the management of the Charles E. Blaney Amusement Company, and the attraction while traveling will be under the direction of Henry H. Winchell, with R. W. Little as business-manager.

Franklyn Hurligh sails on the *Celtic* Friday to play his original part in London with Maxine Elliott in *Her Own Way*.

OBITUARY.

William H. Hammond, who shot and killed himself at daybreak on March 29 at the Hotel Astor, for years had been the business confidant and friend of Colonel Henry W. Savage, the operatic impresario and theatrical manager. Colonel Savage, who died on the night of March 29 with the body of his friend, Mr. Hammond had no connection with Colonel Savage's theatrical enterprises. For years he had been the managing partner for Henry W. Savage and Company, the most extensive real estate firm of Boston. After Colonel Savage's theatrical enterprises absorbed his entire attention he left the management of this large business completely in Hammond's hands. Grief over the death of his wife several months ago was the direct cause of Hammond's suicide. He was fifty-two years old, and wealthy, and living happily in Brookline, when his wife's death clouded life for him. He had just returned from a trip through the West Indies, which Colonel Savage had induced him to start on last February hoping that a change of air and scene would restore him to health. He spent the evening of March 28, after seeing Peery and Mason, with Colonel Savage and Walter Willard and Mason Peters, press representative for Colonel Savage. Colonel Savage engaged a suite of rooms at the Hotel Astor and when Mr. Hammond said good night he seemed to be in good spirits. Young Willard, at Mr. Hammond's request, shared his room with him, as he had a very nervous attack. It was about 5:30 A.M. when Mr. Hammond went to the bathroom, bolted the door and fired through his right temple the shot which killed him.

Dan Waldron, an old time minstrel, died in Washington, D. C., on April 1 at the Sibley Hospital, from acute pneumonia beginning with gripe, after an illness of one week. He had gone to Washington to attend the races at Benning with his two brothers, William and John Cook, bookmakers there. Waldron, whose real name was Daniel Waldron, was born in New York city forty-seven years ago. He was perhaps best known to the stage as one of the original members of the Big Four Minstrels, the other members of the quartette being Lester, Allen, and Smith. As a minstrel comedian he achieved quite a reputation for work of a distinctive original character. He was also in later years a member of Haverly's Minstrels and Primrose and West's segregation. A benefit performance was given for him at the Standard Theatre, New York, on May 14, 1899. In 1899 he was also appeared with the May Toward Burlesque company at the London Theatre. He was forced to give up active work through the past season, or, for about a year past, on account of poor health. Mr. Waldron was one of the prime movers in the organization of the White Rats, and was also connected with the Swans, a local theatrical organization. His body was brought to New York and taken to his home at No. 140 West Fourth Street, where the funeral will be held this (Tuesday) afternoon. The interment will be in New York.

Tom Martin, well known as a vaudeville performer and comedian, died at his home in St. Paul, Minn., March 25. He was stricken with Bright's disease while starring with the Johns Simkins company through the West, and was compelled to cancel his engagements and return to his home on Nov. 28, where he was confined to his bed until death relieved him of his suffering. He was born in St. Paul, Minn., on Oct. 20, 1852, and entered the theatrical profession about thirty years ago at Mont Pelerin's Academy of Music in Cleveland, O. He appeared with different partners until 1890, when he married Annie Rushton, and the same year Martin and Rushton were known in vaudeville throughout the country, later starring in the famous Molly McGuire. Miss Rushton died in Wheeling, W. Va., twelve years ago, also from Bright's disease, leaving a son eleven years old, Tom Martin, Jr., now residing in Cleveland. Mr. Martin married on Dec. 4, 1902, Irusette Johnson, and they appeared in vaudeville under the name of Martin and Nitram. Later they were joined by Miss Johnson's daughter Grace and were known as the Martin Trio. The body of Mr. Martin was interred in Calvary Cemetery in St. Paul under the auspices of the Elks and Red Men.

George Becker, who was widely known among musicians and the musical public as a ticket and concert agent, having his office for three years past in Ditson's music store on Broadway, died on March 30 at his home, No. 236 West 162d Street from pneumonia, brought on by an attack of the grip. He leaves a widow and son. He learned just before his death of the benefit concert given for him on March 29 at Mendelssohn Hall by the Knickerbocker Quartette, of which he was manager, and other artists. The concert had been arranged long before his illness, and realized a large sum. Mr. Becker was at one time librarian for the late Theodore Thomas, and had close relations with him for a number of years. Later he opened a branch ticket office at Schubert's music store in Union Square. His funeral took place from his home on April 1.

Henry Metzger, prominent in musical circles in New York, and a warm personal friend of the late Anton Seidl, died on April 1 after an illness of several months, at his home, No. 67 West 117th Street. He was fifty-four years old, and from early youth had been devoted to the study of music, continuing his training in Germany for many years before returning to this country, where he took up teaching and composing.

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THE ACTORS, SINGERS AND DANCERS  
OF THE THEATRE AND MUSIC  
CONSUMPTION



**WE take this opportunity to inform you that any song in "LITTLE JOHNNY JONES" is part of the play which is protected and copyrighted by us, and we shall prosecute any person or persons using any of the songs in public.**

(Signed) **SAM H. HARRIS,**  
**GEO. M. COHAN.**

#### IN BROOKLYN THEATRES.

At the Montauk this week is Woodland, the latest of the Savage productions.  
The Wizard of Oz, with Montgomery as the Scarecrow Man and Stone as the Tin Man, returned to the Majestic this week.  
Chauncey O'Kitt during his second and last week at the Grand Opera House appears as Terence in his play of that name.  
George Sidney, having finished a successful week at the Majestic, moved over to the Folly and is in William Tell this week.  
The Girl I Left Behind Me, by Franklin Fyles and David Belasco, is seen at the Bijou this week. The entire force of the Spoorer company are used in this piece, and lovers of the military never had a better opportunity of seeing this favorite play staged and produced at popular prices. Edna May Spoorer is seen as Kate Kennon, the general's daughter, and Cecile Spoorer plays the part of Wilbur's Ann. August Phillips, Harold Kennedy, and all of the other members of the company have congenial roles.  
The American Stock company at the Columbia Theatre revive Boucicault's The Octoroon this week. Zoe, the Octoroon, is portrayed by Nadine Winston and Maurice Freeman is the lover. Others in the support are George D. Baker, Aubrey Noyes, Harry Macdonald, Maurice Costello, Emma De Castro, Mabel Rother, and Mary Anderson.  
At Corse Payton's Lee Avenue Theatre this week the play is Faust, and it is one of the most pretentious efforts ever seen at Payton's. A score of extra people are engaged for this production and trained choir boys are used in the church scenes. Mr. Payton claims that the play is the best ever seen in New York, and all of it is used in the weird climax in a rain of fire when the witches hold a carnival on the broken. The entire company take part.  
The Southern drama, On the Suwanee River, returned to Brooklyn this week and is playing at the Park Theatre.  
The Village Parson is the play at the Novelty this week.  
The melodrama at Phillips' Lyceum is Why He Divorced Her.  
At the Gotham this week the play is Her First False Step.  
The Indian Maidens entertain at the Star Theatre this week. Assisting the Maidens are the Burke Brothers and their donkey, "Wise Mike," the Brooks, Harry and Francis, the Medallion Trio, the Vivian Sisters, Niblo and Reilly, and the Elton-Polo Troupe of midair casting experts. Two burlesques follow.  
The Watson Burlesque company return to the Osey Corner for a week's stay and are again seen in one of Harry Watson's productions, Benson's Hotel, a musical comedy. Darling Daisy, with Jeanette as the Daisy, in the olio are Mlle. Victoria, contortionist; Sabine and Mullane, the Enstrom Sisters, and Florida and Stewart, German comedians.  
The Trans-Atlantic Extravaganza company appears this week in Williamsburg after a successful engagement at the Star. Instead of the usual programme the company presents a travesty entitled Pirates of Panama, in which all the comedians of the company take part.  
At the Folly-Sunderland, the New York Police Band and Quartette gave their first concert in Brooklyn for the benefit of St. Leonard's Academy. Ajax, the strong man of the Police Department, was the special feature on the programme. A large audience attended and all the numbers were well received.  
VINCENT KIRK.

#### VAUDEVILLE.

The bill last week at the Orpheum embraced Henry Miller and Emma, the Fadettes, Augustus Glos, George Evans, Hickey and Nelson, Pat Rooney's Street Orchestra, the Machans, Maxwell's Fireman Quintette, and Elbert Salvagis. This week Carlotta, Edna Aug. Wilfred Clarke and company, James J. Morton, Jewell's Automatic Electric Manikin Theatre, Orpheum Comedy Four, and Van Alstyne and Henry.  
At Hyde and Behman's Jessle Millward was the headliner, but in view of very poor support Joe Myra and Buster Keaton were the virtual headliners. Others were Bailey and Watson, Lew Hawkins, Kingsley and Lewis company, Lillian Shaw, Rice and Elmer, and the Italian Trio. This week William Gould, Eugene O'Rourke, Bixley's Musical Cooks, Sherman and De Forrest, Melrose Family, the Tobins, George O. Davis, and the Prentice Trio.  
The contention of Manager Will T. Grover that high-grade vaudeville at popular prices would prove a paying venture at the Amphion Theatre, Brooklyn, is fully substantiated by the steady increase in the business at that house. With a bill that vied with the houses charging higher prices, large audiences were the rule throughout the past week. Elsie Janis, the added feature fresh from her triumphs of the previous week at Hammerstein's, again demonstrated her ability to hold an audience, as she was put on at a late hour and her clever mimicry called forth repeated encores. Her finished performances were the big hit of the bill. Marcel's art studios was the headliner act, and the beauty of his subjects and their lifelike reproduction were heartily applauded. Gracie Emmett and her company in Mrs. Murphy's Second Husband provided the comic element of the bill and were rewarded with many hearty laughs. Brown and Navarro had no difficulty in pleasing in their unique act. Stuart scored his customary hit. Edith Decker, W. Kanter, and Sig. Ambrosio in the prison scene from Faust proved an excellent singing number and aroused much enthusiasm. Al. Hine's monkey, "Peter the Great," which possesses almost human intelligence, performed startling feats on the flying trapeze. The De Koe Trio, and Foster and his duo were two meritorious acts on this interesting bill. For the week of April 3 George W. Monroe is headlined with Ten Ich Troupe, Felix and Barry, Frank Rush, Howard's ponies and dogs, Stanley and Brockman, Carlin and Otto, and Willis and Hassan on the bill.

#### MUSIC NOTES.

Josephine Schaffer, of the Metropolitan Opera Company, assisted by Edward Lankow, Giuseppe Aldo Randegger, and Mrs. Lillie Sang Collins, will give a concert at the Hotel Astor Monday evening, April 10.  
A benefit concert was given to George Becker in Mendelssohn Hall March 30. The Knelsel Quartette, Mrs. Hissam de Moss, Hermann Hans Wetzler, and Bruno Hahn contributed the programme. There was a good attendance.  
For the benefit of the East Side Music Settlement a concert was given in Carnegie Hall March 30. Madame James, Yawee, Walter Damrosch, and the New York Symphony Orchestra united in a most delightful programme.  
The Olive Mead Quartette was heard in concert in Mendelssohn Hall March 30. This quartette consists of Olive Mead, Elizabeth Houghton, Gladys Worth, and Lillian Littlehales. Harold Randolph, of the Feabody Conservatory of Music, Baltimore, assisted. This Woman's string quartette deserves high praise for musically playing.  
The corner stone for a home for the Musical Mutual Protective Union was laid at 212-216 East Eighty-sixth Street March 30. There are now 5,000 members to this organization.  
Signor Giuseppe Campanari recently obtained his first citizenship papers. He will be come a citizen of the United States and will rear his family here.  
Silas G. Pratt gave the first of a series of Chopin lectures in Berkeley Lyceum March 31. The composer's youth was considered and selections rendered that were written during this period of his life.  
The National Conservatory of Music of America (founded by Mrs. Jeannette M. Thurber), having outgrown its present premises, 128 East Seventeenth Street, New York city, will move May 1 to the commodious building 47 and 49 West Twenty-fifth Street. With the additional facilities the usefulness of the institution will be greatly increased. The twenty-first academic year begins September 2. All branches of music are taught. The faculty includes Rafael Joseffy, Adèle Marcellus, Leopold Lichtenberg, Leo Schulz, Eugene Dufriche, Henry T. Finck, Max Spicker, Charles Helmholtz, and others.  
Spring will very appropriately be the musical theme and motive of the next and last of this season's series of People's Symphony Concerts, which will occur at Carnegie Hall on Friday evening, April 14.

Madame Ruby Cutter Savage is to be the soloist of the concert, and is to sing an aria from Mozart's "Il Re Pastore," with violin obligato, and the Strauss vocal waltz, "Voices of Spring."  
"Elijah" was given by five hundred singers of the People's Choral Union and the New York Symphony Orchestra, under the direction of Frank Damrosch, in Carnegie Hall March 20. The soloists were Lillian Blauvelt, Edith Chapman, Janet Spencer, Emma E. Elmer, Glen Hall, and Herbert Weatherspoon.  
The Knelsel Quartette gave its closing concert of the season in Mendelssohn Hall March 21. There were two assisting artists from Boston—Ernest Schelling, pianist, and Joseph Keller, cellist.  
A piano recital was given by Mr. and Mrs. David Mannes in Mendelssohn Hall March 22.  
Philip Coudert was heard in song recital in Mendelssohn Hall March 21.  
A new school of music has been secured for New York. This comes through an endowment of \$500,000 by James Loeb, of the firm of Kuhn, Loeb and Company, of this city, in memory of his mother, and is known as the Betty Loeb Endowment Fund. Frank Damrosch will be the director. Frank Knelsel will have charge of the stringed instrument department. The name of the school is The School of Musical Art and it will be opened in the Fall at the old Lenox mansion, Fifth Avenue and Twelfth Street.  
Marjorie Church, a child pianist, made her debut in Mendelssohn Hall March 24.  
The last of the Philharmonic concerts took place in Carnegie Hall March 25. Gustav Koenig, who had come from Germany solely for this concert, conducted. Victor Herbert's concert at the Majestic Theatre continue popular.  
The People's Auxiliary Club gave its fifth concert in Cooper Union Hall March 23. The Otten Trio and Fred William Gunther, baritone, furnished an excellent programme.  
A complimentary concert to the guests of the Hotel Bellevue was given by Marcano and his band March 23 under the direction of S. Belmont. Milton Noble, the popular pianist, is continually giving some new entertainment for the pleasure of the guests of the hotel.  
Charles F. Post, musical director, late of the Bohemian company, sailed for London on the steamer "St. Louis" March 25. He will return to New York in June.

#### MATTERS OF FACT.

Managers and others are notified that in future all business communications to be addressed to the Arizona companies should be addressed to Hollis E. Cooley, No. 1358 Broadway.  
Managers who contemplate making changes in the seating arrangement of their houses during the Summer would do well to communicate with the American School Furniture Company, New York city, who have fitted out many of the leading theatres throughout the country.  
The Belle of New York, which proved a big winner in both New York and London, is offered for the Summer to parks and theatres by Arthur W. Tams, 109 West Twenty-eighth Street, representing the owners of this pleasing musical comedy. For the season of 1905-6 the piece may be rented complete with costumes, etc.  
The Summer term of the School of Expression in Boston, Mass., of which S. S. Curry, Ph.D., is the head, will commence May 20. The dramatic department is under the direction of Herbert O. Emery.  
Tinkle Terry, a play of New England life, the dramatization of a popular book can be leased for the coming season by applying to the Empire Play Company, 1512 Broadway.  
Samuel Lewis offers His Majesty and the Maid, in which Mary Emerson has successfully starred for the past two seasons, for sale, with or without costumes and scenery. The play has been seen in only one comparatively small part of the country. Mr. Lewis gives Miss Emerson a new play, Will o' the Wisp, next season, which will require his whole attention, and for this reason desires to dispose of His Majesty and the Maid. He may be addressed at Arlington, Mass.  
Sig. Franklin was the understudy who recently did so well when called upon to play the part of the Lord Chancellor in The Chinese Honeymoon, not Mr. Miller, as incorrectly stated by a correspondent.  
Blue Jeans, My Partner, The New South, and The Cherry Pickers, which are included in the lists of a Chicago agent, are exclusively handled by Sanger and Jordan, 1430 Broadway, and managers must apply direct to them for the rental of these plays.  
A character woman is wanted by D. R. Ruffinton for the Spring and Summer season of the Ruffinton Stock company at Fall River, Mass.  
Wilbur F. Starr, formerly of the Castle Square Grand Opera company, has signed with the Midland Lyceum Bureau for the next season. Mr. Starr will manage the Starr Concert company, with Freddie Hastings as reader. Madame Pauline Blake Newhouse as soprano, and C. M. Strong advance agent.  
Two hundred chorus girls are wanted at once at the Matt Gray Agency, New York Theatre Building. Quick engagement.  
Ernest Stallard, who is completing his fifth season as leading comedian with E. S. Willard, invites offers for high-grade Summer stock after May 22. He should be addressed care this office or as per route.  
An English actor who intends doing a society turn in vaudeville wants an attractive woman as partner. He may be addressed as "C. C. C." care this office.  
Macy's advertises a Spring millinery opening for to-day (Tuesday), Wednesday, and Thursday. Introducing a handsome variety of imported hats from the foremost Parisian designers, as well as scores of their own expert designs and copies. There is also a special display of gowns.

#### Married.

ALBERTSON, NICHOLS.—E. Colt Albertson and Nellie V. Nichols, at St. Paul's Episcopal Church, in Newark, N. J., March 20.  
HENDERSON—HURLETT.—In Bellefontaine, O., on March 24, Edward Henderson (Edwin Roselle), of the Murray Comedy company, to Claudie Hurlett.

#### Died.

BECKER.—George Becker, on March 31, at his home, No. 205 West 102d Street, New York city, from pneumonia, aged 65 years.  
COOK.—Daniel Cook (Dan Waldron), on April 1, at the Sibley Hospital in Washington, D. C., from the grip, aged 47 years.  
CURTIN.—At Houston, Tex., on Feb. 22, Michael Curtin.  
HAMMOND.—William H. Hammond, at the Hotel Astor, New York city, on March 29.  
LEON.—Mollie Leon, on March 28, in Urbana, O.  
MEEKER.—William H. Meeker, on March 31 at his home in New Rochelle, N. Y., aged 83 years.  
MARTIN.—Tom Martin, on March 25, at his home in St. Paul, Minn., from Bright's disease, aged 53 years.  
METZGER.—Henry Metzger, at his home, No. 67 West 113th Street, New York city.  
MEYER.—Suddenly on March 27, at New York city, Mrs. Augusta Meyer, aged 23 years.  
SNYDER.—Edward J. Snyder, on March 29, at St. Vincent's Hospital, Cleveland, O., from result of an operation for appendicitis.  
STRONG.—Mrs. S. J. Strong, at Port Richmond, Staten Island, N. Y., on March 19, 1905.  
WINTERS.—George W. Winters, on March 25, at Phoenix, Ariz., of consumption, aged 24 years.

#### THE ELKS.

The East St. Louis, Ill., Lodge elected J. B. Maguire Exalted Ruler March 14.  
The new officers of Jackson, Mich., Lodge, No. 113, are: Exalted Ruler, E. J. Ryerson; Esteemed Leading Knight, M. J. Moore; Esteemed Loyal Knight, Sidney Wilkie; Esteemed Lecturing Knight, Arthur Mitchell; Secretary, F. M. Catlin; Treasurer, Charles

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"Mark Tapley" in "Tom Pinch" with "Chivy" in "David Garrick"

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Rutson, Tiler, Oscar Miller; Representative to Grand Lodge, W. M. Palmer; Alternate, H. J. Adams, and member Board of Trustees, H. J. Adams.

The new officers of Schenectady, N. Y., Lodge, No. 480, are: Exalted Ruler, James V. Veeder; Esteemed Leading Knight, Walter E. Talbot; Esteemed Loyal Knight, George C. Moon; Esteemed Lecturing Knight, James Don; Treasurer, J. Edward Paxton; Tiler, Robert O. H. Cohen; Secretary, Grant R. Dent; Tiler, George B. Cavanagh.

The Corry, Pa., Lodge has moved into its new rooms, Park City, Utah. Lodge has elected: Exalted Ruler, J. M. Lockhart; Esteemed Leading Knight, D. B. Shields; Esteemed Loyal Knight, J. A. Malla; Esteemed Lecturing Knight, A. R. Weeter; Secretary, James Don; Treasurer, J. Edward Paxton; Tiler, Thomas A. Orr; Trustee, John F. Welsh; Representative to Grand Lodge, L. B. Wight.

Saratoga Lodge of Elks has elected its officers: Exalted Ruler, Fred M. Waterbury; Esteemed Leading Knight, Thomas R. Knell; Esteemed Loyal Knight, Alfred Duval; Esteemed Lecturing Knight, N. R. Thompson; Trustee for three years, William H. Bennett; Tiler, James U. Scaggs; Secretary, F. M. Jenkins; Treasurer, Waldo L. Roch; Delegate to Grand Lodge, William J. Delaney; Alternate, Dr. Douglass C. Moriarty.

## DATES AHEAD.

(Received too late for classification.)

A HOT OLD TIME (Harry H. Hill, mgr.): Bridgeport, Conn., April 3, 4, Norwich 5, Hartford 6-8, New Haven 10-12, Elizabeth 13, J. 13-15.  
BENNETT AND COLLINS (J. M. Bennett, mgr.): April 3-8, Hartford 9-11, New Haven 12-14, Bridgeport 15.  
DR. JEKYLL AND MR. HYDE (Lincoln, Neb., April 4, Clifton 6, Harrington 7).  
DOWNING, ROBERT (Frederick Hand, mgr.): Muncie, Ind., April 4, Elwood 5, Alexandria 6, Connersville 7, Iowa 8.  
GORTON'S MINSTRELS (C. C. Pearl, mgr.): Somerville, N. J., April 8, Hempstead N. Y., 10, Glen Cove 11, Port Jefferson 12, Huntington 13, Greenport 14, Riverhead 15.  
HENDERSON STOCK (W. J. and R. R. Henderson, mgrs.): Jefferson, Ia., April 3-8.  
HENRY'S, HI. MINSTRELS: Jonina, Mo., April 4; Parsons, Kan., 5, Cherryvale 6, Independence 7, Iowa 8.  
HIS FATHER'S SIN (Jed Carleton, mgr.): Sandwich, Can., indefinite.  
HOPPER, DE WOLF, OPERA (Sam Shubert, mgr.): Pittston, Pa., April 4, Bethlehem 5, Shamokin 6, Pottstown 7, Scranton 8, Hazleton 10, Easton 11, Lebanon 12, Wilmington, Del., 13, Atlantic City, N. J., 14, 15.  
LONG, FRANK, STOCK: Waukegan, Ill., April 3-10, Dubuque, Ia., 10-17.  
LYCEUM STOCK (E. G. Grosjean, mgr.): Comanche, Tex., April 3-8, Stephenville 10-16.  
ON THE YELLOWSTONE (Frank L. Goodwin, mgr.): Marlboro, Mass., April 4, Fitchburg 5, Worcester 6, Putnam, Conn., 7, Norwich 8.  
PRESSELLE (Hypnotist, F. Willard, mgr.): Exeter, N. H., April 3-8, Sanford, Me., 10-15.  
RALPH, MARGARET (R. L. Allen, mgr.): Albion, Ia., April 4, Knoxville 5, Oskaloosa 6, What Cheer 7, Fairfield 10, Iowa City 12, Tama 14.  
REDFORD AND APOLLO: Helena, Ark., April 4, Greenville, Miss., 5, Pine Bluff, Ark., 6, Memphis Tenn., 8, Cairo, Ill., 10, Paducah, Ky., 11, Henderson 12, Owensboro 13, Shelbyville 14, Frankfort 15.  
RUNNING FOR OFFICE: Memphis, Tenn., April 3-8, New Orleans, La., 10-15.  
SEARCHLIGHTS OF A GREAT CITY (Rt. R. Montgomery, O., 11, 12, Toledo 13, 15).  
THE PRICE OF PILSEN (Henry W. Savage, mgr.): New York city April 3—infinite.  
THE ROYAL CHIEF (Sam S. Shubert, mgr.): Geneva, N. Y., April 4, Cortland 5, Oswego 6, Utica 7, St. Louis, Mo., 8-15.  
THOU SHALT NOT KILL (Frederick Schwartz, mgr.): Laconia, N. H., April 6, Portsmouth 7.

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Fitchburg, Mass., 4, Gardner 5, North Adams 10, Pittsfield 11, Chatham 12, New York 13-15.  
TWO MEERY TRAVELERS (Mr. Veer and Mrs. Veer, mgrs.): Warren, O., April 4, Bridgeport 5, Waukegan 12, Fairbury 13, Ashland 14, Dubuque 15.  
WAS SHE A LADY? (J. J. Allen, mgr.): New York, April 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15.  
VALLEY OF THE GIANTS (Mr. Veer and Mrs. Veer, mgrs.): Warren, O., April 4, Bridgeport 5, Waukegan 12, Fairbury 13, Ashland 14, Dubuque 15.  
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**REGISTERED MATTER**

### MATTERS OF FACT.

P. E. Mear has secured the lease of the Columbus Opera House, at Columbus, Miss., for the ensuing year. The house will be renovated this Summer, placing it among the best in the one-night stands of the South.

(Received too late for classification.)

San Toy opened at His Majesty's March 27 to a good sized house. The co. is a capable one and the performance enjoyable. Charles Hawtrey in A Message from Mars 3-8.

Adelaide Thurston March 27 in Polly Primrose. The play is bright and clever and the co. capable. The Show Girl 3-5.

Paul Cazeneuve opened second week of his season at the Francals March 27 with an elaborate production of Michael Strogoft. The play was put on in manner that would have done credit to a production intended to last all seasons and the performance attracted Two Orpheus 30-1. Three Musketeers 3-5. At the Theatre Royal A Girl of the Streets is doing good business. Human Hearts 3-8.

At the Nouveau there is an excellent performance of Cyrano de Bergerac, with P. Lefrancals in the title-role.

(Received too late for classification)

**DECATUR.**—**BOSSE OPERA HOUSE** (J. W. Bosse, mgr.): Humpty Dumpty March 24; fair house satisfaction. *Denver Express* 2. Down by the Sea 7.

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## ANOTHER STATE IN LINE.

THE measure prepared and promoted by the Dramatists' Club of America to prevent play piracy, and already adopted by several States, has just become a law in California.

Other Legislatures are preparing to pass this measure this year, and it now seems that in due time it will be enacted in every State of the Union. The form of the law now added to the statutes of California is as follows:

387a. Any person who causes to be publicly performed or represented for profit any unpublished or undedicated dramatic composition or dramatic-musical composition known as an opera without the consent of its owner or proprietor, or who, knowing that such dramatic or musical composition is unpublished or undedicated, and without the consent of its owner or proprietor permits, aids or takes part in such a performance or representation, or who sells a copy or a substantial copy of any unpublished, undedicated or copyrighted dramatic composition or musical or dramatic-musical composition, known as an opera, without the consent of the author or proprietor of such dramatic or dramatic-musical composition shall be guilty of a misdemeanor, and upon conviction thereof shall be fined not less than \$50 and not more than \$300, or be imprisoned for not less than 30 days or more than three months, or both such fine and imprisonment.

There is now, as is known, a protection to dramatists and owners of plays and musical compositions under the United States copyright law, but this measure, promoted by the Dramatists' Club, is an addition to the penal code of each State, making piracy punishable by fine and imprisonment.

As stated in THE MIRROR last week, the so-called Chicago Manuscript Company, under which ALEXANDER BYERS so long operated in disposing of manuscripts illegally acquired to persons who were willing to take dishonest chances, has been put out of business by a decision of the United States Court, following persistent prosecution, and the time is not far distant when play piracy will be unknown in this country.

THE MIRROR years ago started a crusade against play pirates, and long has aided in every effort for their suppression and for the enactment of punitive laws against

them. It is gratifying to know that at last the efforts made in this direction will be fully and completely successful.

## FRIENDLY CLERGYMEN.

THE recent exposure by THE MIRROR of a grossly unjust attack on the dramatic profession by a Denver clergyman, who took refuge behind an alleged actor whose pretended "revelations of life behind the scenes" he gave, but whose name was withheld, has stirred up something of a sensation in Colorado, as both the clergyman's attack and THE MIRROR's reply to it have been freely printed in that State.

Happily, the contention of this journal in the matter has been indorsed by several Colorado clergymen who know the theatre and its profession, a privilege that the attacking clergyman evidently does not enjoy. One of these clergymen, the Rev. W. PARRY-THOMAS, rector of Holy Trinity Church, Greeley, Col., resented the statements of the Denver clergyman in a letter published in the Denver Republican, in the course of which he said:

After reading of the reflections made upon the theatrical profession by one who calls himself a minister of Christ, I feel that I have something to say and something that I ought to say. I have always felt it a part of my duty as a priest of the church to which I belong to look up the members of my church in the theatrical companies, circuses, etc., that come to my parish, and have done this for more than twenty years. I have been in close touch with these people. I believe them to be morally, intellectually and religiously the equals of any class of people. Were I asked to-day, "What class of women earning their own living do you consider the most careful in making acquaintances?" I would without a moment's hesitation say actresses and lady performers in circuses. The sneer at the morals of these people comes from those who know nothing of them—sometimes, indeed, from men and women who have never in their lives spoken to them. Where are the mothers, I would like to know, who give a better moral training to their children than this much maligned class of mothers? Who has ever appealed in vain for a charitable cause to the men and women of the stage? As a whole, I have found them particularly grateful for every kindness shown them.

This reverend gentleman goes on to say, and to cite cases in proof of his statements, that actors show a greater gratitude for courtesies extended to them by clergymen and others on their visits to various cities than any other class of persons; that they attend the church whenever they can, if they have found previously that their presence is welcome, although naturally they avoid churches where their presence has been resented and their going has subjected them to gross insults, cases of which he also cites with arraignment of the clergymen guilty of such acts; and that he has found 99 per cent. of the managers he has met anxious that their actors should attend church service. Expressing his happiness over the privilege of occasionally ministering as a priest to actors, the clergyman adds: "After years of pastoral work among these people I say without the least fear of contradiction from any one who has had the opportunity of knowing, that these attacks upon their morals are vile and uncalled for slanders. Many of them are truly religious and devout communicants of the church." More than this, the Rev. Mr. PARRY-THOMAS, in a personal letter to THE MIRROR, asserts that his own views, based on actual knowledge as to actors, are heartily shared by another priest of Greeley, Father CASEY, of the local Catholic Church.

It is pleasing to record such friendliness, which actors who affiliate with various churches find repeated throughout the country. In fact, the number of clergymen who assail the theatre and those who earn their bread honestly in it—incidentally giving pleasure to thousands of persons—are few, and they represent a bygone age. Beyond this, as a rule, they offend the intelligence of the flocks to which they attempt to minister, for the theatre of this day and generation is too great an institution, and too close to the everyday life of the time, to be libeled successfully from the pulpit. As an example of extreme commendation of it from a religious viewpoint the following from a sermon delivered in the Plymouth Congregational Church of Chicago by the Rev. JOSEPH A. MILBURN a week ago is interesting:

There are, of course, incidents of the theatre which are not good. The problem play is a thing of infinite disgust. The neurotic play is hysteria. It is pandering to the taste for highly seasoned things. But there is an evil incident to all things—to fiction, to music, even to the Church. Certainly the great dramas in themselves are not bad. And look at the great men and queenly women the theatre has given the world! If there is anything which is debilitating about a theatre it is in us. If our taste be high and beautiful we see the high and beautiful at the theatre. It is a reflecting of our taste and mind. We get what we look for. If we criticise the theatre, then it is ourselves we criticise. The theatre will make for universal amity and peace of nations, for the great need of universal amity is to know one another. I believe the stage is a religious institution and as such is growing greater. The theatre will, I prophesy, one day rise

to become the highest and most powerful exponent of good.

There are laymen, perhaps, who will question the enthusiastic prophecy of the foregoing, but the spirit of it is truth, and under right conditions the theatre might be all that is here asserted of it. Its future is profoundly potential in possibility.

## THE THEATRICAL TRUST.

### A Despoite Organization.

Sunday Light, San Antonio, Texas.

The articles appearing in the columns of many of the daily papers regarding the Theatrical and other Trusts are most interesting. This is a subject that cannot be too plainly or too often spoken and written of. As to the Theatrical Trust, it is of importance to the theatregoing public of the entire country. As a general rule local theatrical managers in the different American cities have no voice whatever as to what the quality of the productions placed upon their stages are. In a recent magazine article on this subject a certain well known theatrical firm, fathers of the Trust, trust and amusement factors of New York and most other cities, stated that "just as long as the American public patronized and supported the Trust offerings, they (the public) would have to be contented."

There are, of course, some meritorious productions within the grasp of the Trust, which, however, does not alter the fact that the system is detrimental to art and artists and to that individuality which is so necessary in the truly great actor or actress. It is a positive fact that the Theatrical Trust at its headquarters in New York cuts down first-class productions which are sent "on the road" to such an extent that they would not be recognized as the same performances; yet the Trust demands and receives the same, and in most cases a higher price of admission, than the perfect production commanded in New York, and the good natured American Public has tolerated this vile system of extortion. But the patrons of the theatres throughout the country are commencing to murmur, and with just cause. Most patrons of theatres in our different cities are struck by the great similarity of the performances and the amazing lack of originality, personality and individuality. This is caused by the herding, so to speak, of the different actors of the Trust, who are sent to the same headquarters in New York, and from there are sent to the various cities. A painting must have individuality in order to attract attention. It is impossible to turn out artists for the stage—great actors—by "battalions" from schools of acting, where they are drilled and sent out on the road by the Theatrical Trust to prey upon a long suffering public. The actor above all others must have pronounced individuality. In order to rightly command attention. The great actor cannot will not submit to the proscriptions of his art. The chief desire of the actor or actress is to command the patronage and respect of the public and not that of the Theatrical Trust. The Theatrical, like other trusts, will have to go sooner or later. In the olden times, when the actor was a free man, the ascendancy power in things theatrical, and in many cases several of America's leading artists cannot appear, except in a very few cities, because they will not submit to the Theatrical Trust. In at least some cases artists have their own theatres in New York; otherwise they could not appear in that city at all. It is high time that the limelight of public opinion should be flashed upon this tyrannical system. Let the American public, who pay the price, have at least some voice as to what they want and what they do not want. The Russian censor is not more despotic than the New York Theatrical Trust.

### The Public Awakening.

Tucson (Ariz.) Citizen.

The lovers of the dramatic art throughout the United States are regarding with much concern the progress of the warfare on the Theatrical Trust of New York. Were the evil influences of this monopoly confined to New York city, the province of the province would care little about it; but, since New York is the head centre of dramatic art in the United States, and because the whole country must feel in a measure the effect of any unwholesome influence prevalent there, there is a general hope that the Trust will be smashed. Ever since the theatrical profession fell into the clutches of the monster the standards of the art have been lowering. Inferior and trashy productions have been forced upon the amusement loving public, prices have been enormously increased and the arrogant brutality of the managers has become well nigh insufferable. Indeed, it may be said that a noble profession has been ruthlessly prostituted to the sordid rapacity of a few men. Individual merit is generally suppressed and individual enterprise is about dead. It is not strange that such conditions have brought about a lack of interest in the average dramatic production of the day. Even in New York attendance is decreasing, while the same is true throughout the country there is a palpable disposition on the part of many who are fond of the drama to patronize warmed over, though worn out, attractions which have ceased to attract metropolitan theatregoers.

### Evident.

Life.

The members of the Theatrical Trust do not seem to get much pleasure out of "Life."

### PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress at Washington, D. C., Mar. 23 to 30, 1905.

A BOGUS CHAUFFEUR. By Gus Adams and Charles E. Drew.  
THE CALIFORNIANS, an historical play of early life and conquest of California, consisting of a prologue and four acts. By Joseph Zenon Watson.

THE CAPTAIN'S MAN, a musical melodrama in three acts by Lisle De Vaux Matthewman and Carolyn S. De Rapelye. Copyrighted by Carolyn S. De Rapelye.

CARMEN, melodramatic play in one act, one scene; adapted from the story of Prosper Merimee. By Marie Doran.

THE FAIR GOD. By Ira B. Goodrich, Jr.

FALSE ALARMS, an eccentric comedy sketch. By Lillian Droge.

THE FIFTH COMMANDMENT. By John Clay Rowe.

FOR LIBERTY, a historical melodrama. By Robert Stodart and William Hurlbut.

GOING ABOARD. By Frank Lalor.

IN HOC SIGNO VINCES. By W. F. Welck.

KATHLEEN O'MARA. By Le Pierre Brigham.

THE KING OF GEE-WHIZ, a musical extravaganza. By L. Frank Baum and Emerson Hough.

THE LADY FROM MISSOURI, being an account of the adventures of a party of Americans in a mythical kingdom in the Balkans. By Prescott Toomey and Harry L. Harriner. Copyrighted by Prescott Toomey.

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THE MILLIONAIRE DETECTIVE. By Charles E. Blaney.

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THE MYSTERIES OF NEW YORK, a drama in four acts. By Joseph Jarow.

DER NEUE WILLE, drama in vier akten. By A. Martini and Grüttenfen.

THE NEW ENGLANDERS. By Ira Avery Dodge.

OLD ACROBAT'S DREAM, an acrobatic diversion in one act. By William Warren Norton.

OLD LAVENDER, a drama in three acts. By Edward Harrigan.

THE PRINCESS DINES. By Mable Traer Harding.

THE PROFESSOR, comedy drama in five acts. By Philip Henry Crocker.

THE SNOWMAN; OR, A COLD PROPOSITION. By T. Harold Forbes.

THE SONG OF THE TOOTH, a burlesque sketch with two or three characters. By L. Francis Bishop.

THE SYSTEM OF DOCTOR TARR. By Henry Tyrrell.

A THANKSGIVING EVE, one-act playlet. By J. J. Mayloy. Copyrighted by George X. Wilson.

THE THIEVES' COMEDY (Der Biberpelz). By Gerhart-Hauptmann; translated by Charles John Horne. Copyrighted by C. J. Horne.

THIS GAY OLD WORLD, a musical episode; book and lyrics by Whren Wrydell; music by George Hahn. Copyrighted by G. Hahn.

TROWN ON THE WORLD. By T. E. B. Henry.

TWO MEN, a play in four acts. By Robert Franklin.

UNCLE BEN. By F. H. Shepard.

WINNING QUEEN, a kineto-graphic comedy. By Frank Gardiner.

ZILPHA, a romantic opera drama in four acts and eight scenes. By James Oliver Jenkins.

## QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded (if possible).]

CONSTANT READER: The Proctor's Stock company will not play Vendetta this season.

H. S. S., Montreal: See "Dates Ahead" in THE MIRROR.

E. G. M., Providence, R. I.: It was Wilton Lackaye, not Frank Losee, who played the part.

E. G., Somerset, Pa.: George Hamilton (Reddy) was an agent, not an actor.

READER, Cleveland, O.: You will find the route of the company mentioned in the "Dates Ahead" column of THE MIRROR.

SUBSCRIBER, Cornwall, N. Y.: Yes, Fritz Schell has been on the road. 2. Janet Waldorf is not playing at present, nor is Edward Harrigan.

D. G. M., Toronto, Can.: 1. Bayone Whipple is with The Ninety-and-Nine. 2. Yes; Denman Thompson played in The Old Homestead in New York this season.

D. F. A., Colorado Springs: 1. The Tenderfoot will close April 24. 2. The Theatrical Roster would be correct, except for the few changes that always occur in some companies and productions made since its publication.

E. L., Milwaukee, Wis.: 1. Blanche Crozier and Ethelyn Palmer are not playing at present. 2. Address Sheridan Block, care Green-Room Club. 3. Adele Block was lately leading lady in New Orleans Stock company.

C. R. A., Waukesha, Wis.: THE MIRROR regrets as seriously as you do not being able to answer every question at once, but there is a snow storm of letters of query, a majority of them bearing as little value as a snow flake, yet asking for an expenditure of valuable time.

L. I. W., New York: As you are at the market, why not interview the managers personally, and get them or their judges to hear your musical play? Failing in this, see, personally, any of the reputable agents who advertise in THE MIRROR.

MABEL E. S.: Inez Forman appeared in South Bend, Ind., in Romeo and Juliet, Aug. 31, 1904; Babes in Toyland, Sept. 24; N. C. Goodwin, Oct. 1; Woodland, Nov. 26; Arnold Daly, Nov. 9; Cecilia Loftus, Jan. 9, 1905; Walker Whitesides, Jan. 10, and William H. Crane, Feb. 6.

E. F. A., New York City: Eddie Foy was a newsboy in Chicago and went on for a dance at a newsboys' benefit. From that he entered the Chicago dance and vaudeville halls and later secured an engagement with Emerson, the minstrel.

J. S. T.: 1. Marie Burroughs made her debut as a star as Lola in The Scapegoat, at the Lyceum Theatre, Detroit, Mich., on Oct. 17, 1894. 2. Ibsen's Ghosts was presented in English for the first time in America at the Berkeley Lyceum, New York, on Jan. 5, 1894.

INFORMATION: 1. Marie Wainwright first appeared on the New York stage at Booth's Theatre on May 17, 1877, as Juliet in Romeo and Juliet. 2. John Brougham died in New York June 7, 1880. His last appearance on the stage was at Booth's Theatre as Cotter in Louis XI.

B. P.: Robertson's Caste was given for the first time in America Aug. 5, 1867, at the Broadway Theatre. The cast was: W. J. Florence (D'Alooy), Owen Marlowe (Hawtree), William Davidge (Eccles), Edward Lamb (Gerridge), Mrs. G. H. Gilbert (Marquise), Mrs. E. S. Chantreau (Esther), Mrs. W. J. Florence (Polly).

T. M. A.: 1. Ben Greet was intended for his father's profession, the navy. He became a schoolmaster instead, and eventually an actor. His stage experiences began in 1819. 2. The first Dublin theatre of not was the famous Smock Alley Theatre, built by John Ogilby in 1661. Its site is now occupied by the Church of St. Michael and John, erected in 1815.

## CURRENT AMUSEMENTS.

Week ending April 8.

ACADEMY OF MUSIC—Blanche Bates in The Darling of the Gods—5th week—33 to 40 times.

AERIAL GARDENS—Closed.

AMERICAN—James J. Jeffries in Davy Crockett.

BELASCO—Mrs. Leslie Carter in Adrea—13th week—85 to 91 times.

BERKELEY LYCEUM—Closed.

BLIQU—David Wardell in The Music Master—112 times, plus 13th week—91 to 97 times.

BROADWAY—Florodora—2d week—9 to 16 times.

CARNEGIE HALL—Musical Entertainments.

CASINO—Closed by fire.

CIRCLE—Vaudeville.

COLONIAL MUSIC HALL—Vaudeville.

CRITERION—Mary Manning in Nancy Stair—4th week—22 to 29 times.

DALY'S—The Duchess of Dantzic—12th week—80 to 86 times.

DEWEY—Parisian Widows Burlesquers.

EDEN MUSEE—Figures in Wax and Vaudeville.

EMPIRE—William Gillette in Sherlock Holmes—5th week—29 to 35 times.

FOURTEENTH STREET—Rose Melville in Sis Hopkins.

GARDEN—The College Widow—29th week—229 to 236 times.

GARRICK—Arnold Daly in You Never Can Tell—13th week—98 to 105 times.

GOTHAM—Al Reeves' company.

GRAND OPERA—William H. Crane in Business Is Business.

HARLEM OPERA HOUSE—George M. Cohan in Little Johnny Jones.

HERALD SQUARE—Blanche Walsh in The Woman in the Case—10th week—74 to 81 times.

HUDSON—Virginia Harrod in The Lady Shore—2d week—9 to 16 times.

HURTIG AND SEAMON'S—Vaudeville.

THE IRVING PLACE—Irving Place Stock company in The Family Reunion—3d week—14 to 19 times. The Noted Woman—1 time.

KEITH'S UNION SQUARE—Continuous Vaudeville.

KNICKERBOCKER—Ella Jeffries in London Assurance—1st week—1 to 8 times.

LEW FIELDS—Lew Fields Stock company in It Happened in Nordland—18th week—127 to 133 times.

LIBERTY—The Education of Mr. Pipp—7th week—44 to 50 times.

LONDON—Columbia's Majestics.

LYCEUM—Mrs. Leffingwell's Boots—21 times, plus 10th week—75 to 82 times.

LYRIC—Jefferson De Angells in Fantasia—12th week—91 to 98 times.

MADISON SQUARE—Mrs. Temple's Telegram—10th week—71 to 78 times.

MADISON SQUARE GARDEN—Barnum and Bailey Circus—3d week.

MADISON SQUARE ROOF-GARDEN—Closed.

MAJESTIC—Buster Brown—11th week—87 to 95 times.

MANHATTAN—Mrs. Pike in Leah Klescheff—17th week—118 to 124 times. Special matinee April 5, The Eyes of the Heart, A Light from St. Agnes, and The Rose—2d time each.

MENDELSSOHN HALL—Musical Entertainments.

METROPOLITAN—Queen of the White Slaves.

METROPOLITAN OPERA HOUSE—Closed.

MINER'S BOWERY—Waldron's Trocadero.

MINER'S EIGHTH AVENUE—High Rollers Burlesquers.

MURRAY HILL—William Bramwell in Captain Baritone.

NEW AMSTERDAM—Richard Mansfield in Repertoire—3d week.

NEW GRAND—Hebrew Drama.

NEW ORPHEUM—Hebrew Drama.

NEW STAR—The Gypsy Girl.

NEW YORK—The Prince of Pilsen—1st week—1 to 8 times.

NEW YORK ROOF—Closed.

OLYMPIC—City Club Burlesquers.

PARADISE ROOF-GARDEN—Closed.

PASTORS—Vaudeville.

PEOPLE'S—Hebrew Drama.

PRINCESS—Closed.

PROCTOR'S FIFTH AVENUE—Old Heidelberg.

PROCTOR'S FIFTY-EIGHTH STREET—The County Fair.

PROCTOR'S TWENTY-THIRD STREET—Vaudeville.

PROCTOR'S 126TH STREET—The Only Way.

SAVOY—A Case of Frenzied Finance—1st week—1 to 8 times.

THALIA—Hebrew Drama.

THIRD AVENUE—When Women Love.

VICTORIA—Vaudeville



THE USHER



A Western newspaper recently, discussing the many mediocre and cheapened attractions foisted on theatregoers here and there under Trust auspices and heralded as "great metropolitan successes"—a number of them being absolute failures in New York sent on the road because there was nothing else at hand to fill time—and resenting the prices exacted for such offerings, such prices often being even higher than those charged on Broadway, declared that in every Western city there is growing a large class of persons, formerly habitual playgoers, that nowadays almost wholly avoid the so-called "first-class" theatres, satisfying themselves with what they consider better entertainment at the cheap houses.

"That there is an increasing number of people," remarked the Western paper, "who disapprove of paying radium prices for kerosene 'shows' ought by this time at least to be suspected by the Trust."

One need not go out into what are called "the provinces" to discover a hesitancy on the part of very desirable people to patronize the theatre these days. Right here in New York this season there has been developed in Trust circles, as a result of local experience and observation, something that the word "suspicion" but faintly suggests. It is nothing short of a poignant and melancholy knowledge.

"Fair Play," noting a recent favorable notice in THE MIRROR of a musical comedy produced by amateurs in a neighboring city, and the subsequent putting on of the piece professionally, wishes this journal, "in justice to conscientious and ambitious young musical students," to "ventilate the methods of modern comic opera 'composers,' who, by dint of gall and nerve, get a pull with a manager and then hash up some tunes which they give to real musicians to 'fix up,' cut, alter, arrange, score, etc., for which they"—meaning, of course, the original incompetents—"get all the credit."

"Fair Play" goes on to make charges against certain operators in this field, and adds: "In view of this condition, the ambitious young musical student may well ask: 'What pull is necessary?' and the reviewers' cry should be: 'Down with the musical fakirs and give the legitimate, honest composers a chance!'"

"Fair Play" really would seem to be too seriously disturbed in this matter. He should read, as most other persons read, a local review of a local music event with toleration, and make all due allowances for local pride. And he should know that when an amateur piece is taken up professionally it stands or falls by professional standards. It is true that there is very little originality and a vast collection of imitative scores and numbers in the average musical piece called "new." But the musical fakir, like any other fakir, inevitably is found out, and by the same token originality and talent must strike fire and win recognition when it finds its opportunity, and of nothing is this truer than of musical comedy or opera, in which there is so much of imitation. The cry of the reviewers is, has been, and always will be: "Down with the fakirs!"

All will admit, however, as "Fair Play" seems to recognize, that the young composer, like the young dramatist, or the young artist in any field, has a difficult path to opportunity; but this always has been so. Pulls do not count for so much, after all, and persistence and industry—which are the handmaidens of successful genius—are far more effective than railing against circumstances.

An eccentric idea was recently developed by a clergyman in a small Iowa town. "If a name or title will induce people to attend a performance at the theatre," argued the clergyman, "it will induce them to hear a sermon at church."

Thus, he announced a series of sermons entitled "A Bunch of Keys," "The Sign of the Cross," "Over Niagara Falls," and "York State Folks," preached them, and followed with another series for which he took the titles of other plays.

It is said that the church of this clergyman by means of this sensational and shallow device was crowded. Possibly some of the simple persons attracted by these "topics" were led to believe that they would witness something like the plays robbed of their names. It is to be hoped that the sermons disclosed more wit and originality than the idea of naming them from plays.

According to an editorial in the Kansas City Journal, Cole Younger has "deserted the stage" because he found that those with

whom he did business were dishonest. The Journal recalls the spectacle of Cole Younger and his associate "knights of the road" operating years ago for mutual benefit and with "an honest distribution of profits," and adds:

After the years put in by the Youngers and the Jameses in earnest attempts to elevate the stage, in various isolated localities, it is hard to hear now that Cole Younger can't get a square deal in pursuit of the "drammer." We have fallen upon evil times indeed when men of the Younger and James stamp are robbed by box-office sharps, duped by dishonest managers, lied to by the oily-tongued advance agent and forced to abandon their honored profession because their business associates are mean and vicious. Cole Younger will have a full measure of public sympathy.

It is pretty tough when a reformed bandit goes into what he imagines is an honest business, only to find that the bandits in that business show no signs of reformation and have no respect for him in his honest pursuit of industry.

DEATH OF EDWARD J. SNYDER.

Edward J. Snyder, well known throughout the West for the past twenty years as a theatrical manager, and who for twelve years past had been manager for Walker Whiteside, died in St. Vincent's Hospital at Cleveland, Ohio, on March 29, as the result of an operation for appendicitis. This was the third attack of the disease from which he had suffered, but he had refused to be operated upon before. His wife, who was sent for from New York, was at his bedside when he died. He was conscious to the end and bade his wife and Mr. Whiteside, who was his almost inseparable friend, an affecting farewell.

Mr. Snyder was born in Philadelphia, but as a boy removed with his family to Cincinnati, where much of his life was spent. As a young man he entered the tailoring business, but later abandoned it to become interested in the theatrical business. With George Heuck, of Cincinnati, he managed a large number of companies and traveled much throughout the West. Since he had been associated with Mr. Whiteside he had made his headquarters in New York. Nine years ago he married Caroline Clark, of New York, who survives him, with two children, a boy and a girl. He was fifty-one years old.

The brother of the deceased, Frank Snyder, of Cincinnati, came to New York to be present at the funeral, which took place at the home of the deceased manager, No. 7 West 101st street, at 2 p.m. on April 1. He was attended by a number of his old friends and business associates in New York. The Rev. Dr. Wiley, of the Scotch Presbyterian Church, Central Park West, officiated. The interment was in Greenwood Cemetery.

WILLIAM B. MACK.

William B. Mack, one of the principal members of the Manhattan company, now appearing with Mrs. Fiske in Leah Kleschna, is an interesting illustration of the rapid advancement that is possible on the stage when inherent ability and good training are combined. Mr. Mack, though a young man, now ranks as one of the foremost character actors in the American theatre. His Tesman in Hedda Gabler and his Schram in Leah Kleschna, parts as widely separated as the Poles, have been conspicuously successful. Mr. Mack gained his first stage experience with various traveling and permanent stock companies. He was for a time a member of Clay Clement's company and appeared with him in The New Dominion and A Southern Gentleman. Later he supported Walker Whiteside in repertoire. Mr. Mack joined Mrs. Fiske's company in the season of 1902 to play Simon in Mary of Magdala. When Mrs. Fiske decided to produce Hedda Gabler she chose Mr. Mack for the role of Tesman, and his admirable portrayal of the part was the subject of the highest praise. As Schram, the sullen, dogged, loyal criminal in Leah Kleschna, Mr. Mack gives an equally noteworthy character study. While in Mrs. Fiske's support Mr. Mack has played a number of other roles at special performances, including the head waiter in Divorçons, and, at the Manhattan matinees last week, Didier, the old servant in The Eyes of the Heart, and Father Bertrand in A Light from St. Agnes. His acting shows unusual versatility, a keen grasp of character and a rare proficiency in the art of make-up.

FOR LONDON ASSURANCE MATINEE.

Liebler and Company will give a professional matinee of London Assurance Wednesday, April 12, at the Knickerbocker Theatre, that will be unique. Upon their invitation there will be present as guests a large number of players who have been identified with London Assurance, together with twenty-four great actors of the Home on Staten Island, sixteen of whom have acted in the famous comedy. It will not be a general professional matinee, only those who can show they have appeared in London Assurance being admitted on card. It is said that Liebler and Company already have a list of 326 actors who can qualify. The two front rows will be set aside for the visitors, including the superintendent and the matron, from the Actors' Home. Four Lady Gay Spanners of the past, Ada Rehan, Blanche Bates, Rose Coghlan and Ida Vernon, may occupy boxes. Among other well-known graduates to whom invitations have been extended are E. M. Rittland, Maxine Elliott, F. F. Mackay, Henrietta Croghan, Charles Walcott, W. J. Le Moyne, Mrs. W. G. Jones, George Boniface, J. H. Stoddart, T. Daniel Frawley, Edie Germon, Frederick de Belleville, Henry Jewett, W. H. Denny, Adela Meador, Percy Haswell, Edwin Stevens, George Clarke, Edwin Varrey, Sidney Herbert, Frederic Truesdell, Herbert Gresham, William Hazeltine, Emily Rigi, Madge Carr Cook, Harry Corson Clarke, Edythe Chapman, Louise Rial, Jeffreys Lewis, Frank Chapman and James Combs. Aubrey Boucicault will come over from Philadelphia to attend this matinee of his father's play.

FIRST AMERICAN PLAY IN YEARS.

Through the courtesy of Benning P. Cook, of The Monterey News, Monterey, Mexico, THE MIRROR has received the following report of a recent interesting revival there of The Pirates of Penzance:

MONTEREY, MEXICO, March 29. The first American performance, with an American cast, in this city in years was enjoyed last week and repeated last night. The members of the company came from the four quarters of the globe. New York was represented by Francis Stuart, who is at present the American Deputy Consul-General and who was formerly connected with the Prince of Pless and the Florodora companies. Mr. Stuart had the leading role in the opera and made the biggest hit ever made in Monterey. He played the part of Frederick in a finished manner and won the audience from the start. He received seven encores and two curtain calls. The specialty he introduced, A Cozy Corner, he was compelled to repeat six times. The others in the cast who did excellent work were H. E. Tuttle, of St. Louis, as Richard the pirate chief; H. B. Jacobson, of Wilmington, Del., who played Samuel in a way that kept the heart in the usurper; H. G. Watson, as Major-General Stanley, did fine work and introduced the "Ghost" song from Piff, Paff, Pouf, for the first time in Mexico, and was forced to respond to many encores. O. G. Westendorf, of Monterey, also won much applause. Mabel, played by Miss Schrader, of the city, and Ruth, portrayed by Miss Randall, of Detroit, deserved the favor they received. The house was packed both evenings by Monterey's most exclusive foreign and native elements. No such demonstration has ever been accorded a company. It was given this and other offers have been received from other cities in the Republic to have the opera appear in those places, but as Mr. Stuart has gone to Mexico City to take the leading part in an opera soon to be presented there they could not be accepted.

Offers next season wanted. Louise Vallentine.

THEATRE CONDITIONS REPORTED ON.

District Attorney Jerome on March 30 received a report from R. F. Miller, chief engineer of the Building Department, in answer to the District Attorney's request for information concerning the recently constructed Law Fields Theatre. J. F. Lucke, a special inspector, went through the theatre on March 24; the next day J. Roth, an assistant engineer, went there, and Mr. Miller visited it the following day. His report includes those made by the two others. The report states that there were frequent inspections of the theatre between Dec. 3, 1904, and Feb. 27, 1905, and the nine reports of these showed that after the opening of the house seven changes had been made, each of which violated the Building Code. It is admitted in the report that some of the violations existing were known when the theatre was opened, but that they were of such a nature that they did not interfere with the opening. In all, the report contains twenty-two specifications in condemnation of the playhouse, and they are practically those before published in the first report of H. De B. Parsons, the District Attorney's expert. Mr. Jerome says he will write to Building Superintendent Hopper, asking him to explain why the theatre was allowed to open, and why certification was given to the Police Department whereby a license for the theatre was procured. If an explanation is not received within a reasonable time Superintendent Hopper will be summoned before the April Grand Jury.

Superintendent Hopper was questioned as to what he intended to do. "In this case," said he, "most of the violations complained of did not exist when the theatre was licensed; alterations have been made since without notice to this department, and in violation of law. When the theatre was building we placed violations on it against all the defects Mr. Jerome complains of. That is all this department could do. The Superintendent of Buildings should have the power of arrest. I would be glad to put Mr. Hammerstein under arrest."

Oscar Hammerstein has written a letter to Mayor McClellan demanding a public hearing in the matter, and declaring that the Fields Theatre has been constructed according to law, and without the deviation of an inch from the plans and specifications that were accepted. He asks the Mayor to personally investigate the matter, and says he is willing to fill the stage with inflammable materials and in the presence of city officials apply the torch with his own hand, to prove the fire proof qualities of the house.

Oscar Hammerstein was so aggrieved over the reports against his theatre that on March 31 he went to the Centre Street Police Court and got a summons for Building Superintendent Isaac A. Hopper to appear before Magistrate Whitman on April 3 and show cause why a complaint for criminal libel should not be entered against him. The summons was handed to Mr. Hopper in his office, who said that he would appear as directed and make answer to Mr. Hammerstein. Mr. Hammerstein also declared that he would seek redress from the attacks of Mr. Jerome, who is also said to have libeled him, from the Grand Jury. The Mayor said he would not take any action on the report of the Building Department until he received a report from Corporation Counsel Delany, to whom it had been submitted.

MR. SAVAGE'S PLANS.

Henry W. Savage announced yesterday (Monday) that he will sail for Europe Thursday morning on La Lorraine for a flying business trip abroad.

Mr. Savage returned from Boston yesterday enjoying perfect health and his trip abroad marks the beginning of an unusually active Spring season. He will go immediately to London and Paris to witness performances of three productions on which he has options for this country, will have a personal interview with Puccini, the composer, relative to the opera, Madame Butterfly, and will also witness performances of the most important theatrical productions in Paris and London.

George Edwards and Mr. Savage will meet in London to discuss the proposed plan to produce Parsifal in English in the British metropolis. The highly successful tour of his English Parsifal company in this country has given such an impetus to grand opera in English that Mr. Savage will produce another great work in the mother tongue next season. During his trip abroad Mr. Savage will complete all arrangements for this great production.

"Yes, I will sail on La Lorraine Thursday morning," said Mr. Savage to a Mirror reporter. "It will be my annual Spring trip abroad and I expect it to be the busiest of the many that I have made, for next season I will have more attractions than I have ever had before. In addition to the eight which I have already announced to go on the road next season I shall make four new productions. One of these will be made by the English grand opera company, and from present indications it will be even more pretentious than Parsifal." Mr. Savage will return to New York about May 1.

THE ACTORS' SOCIETY BENEFIT.

The Actors' Society benefit, to be held on April 14 at the Criterion Theatre, promises to be very successful. The programme will include nearly all of the prominent actors playing here at the time, among others David Warfield, Henry Miller and Hilda Spong, Mary Manning, Blanche Walsh, Blanche Bates, Frank Keenan and others. William Gillette will appear in a sketch, Virginia Harned and William Courtenay will play Nance Oldfield, Evie Greene will sing, William H. Crane and Fay Davis will render a one-act play, Jeff de Angelis and Katie Barry will give a scene from Fantana.

The programme will be a souvenir with illustrations by Robert Reed, Kemble, "Hy" Myer, Willard Metcalfe, Francis P. Saxon and others. Flowers will be sold in the lobby by the following actresses, members of the society: Mrs. Ralph Delmore, Meta Maynard, Fanny Cannon, Esther Lyons, Ann Warrington, Bijou Fernandez, Maida Craigen, Lillian Thurgate, Fernanda Eliscu, Merceta Esmonde, Bertha Livingston, Mrs. Bessie Taylor Bennington and others.

The proceeds of the benefit will be devoted to the Actors' Society Building Fund. The present quarters are far too small for the expanding work being done by the society. James K. Hackett is chairman of this committee. The committee in charge of the benefit includes Ralph Delmore as chairman, vice-president of the society; William Courtleigh, president; E. V. Backus, John Glen-Denning, Wright Lorimer, Hugh Ford, Ernest Lamson, Meta Maynard, Laura Alberta, Maida Craigen, Fanny Cannon, and Edward Archer.

The seats, at popular prices, are now on sale at the Criterion Theatre box-office.

THE METCALFE CASE.

Magistrate Joseph Pool, before whom James S. Metcalfe, the dramatic critic, brought his recent action charging conspiracy against the members of the Theatrical Managers' Association, has decided that he will peruse the briefs submitted to him in the case while spending his two weeks' vacation at the Carlsbad Hotel, Saratoga Springs, for which place he expects to leave on April 15. In his opinion the evidence, with the most careful perusal, in fairness to both sides, before a decision is rendered in the case, which involves some very important legal points.

LUDLAM STUDENTS IN PLAYS.

The Ludlam School of Dramatic Art gave three plays last Thursday evening at the Berkeley Institute in Brooklyn. They were the farce, Love in a Lighthouse, by Rosemary Baum; The Boston Dip, and Jerome's Sunset. They were so successful and delighted the audiences so well that they will be repeated at the People's Palace in Jersey City on the evening of April 11 for the benefit of the Athletic Association of that institution, of which the Rev. John L. Scudder is the founder and manager.

PERSONAL



FISKE.—Above is a reproduction of the new poster of Mrs. Fiske as Leah Kleschna, by Sewell Collins, who with remarkable truth has caught both the personality of the actress and the mood of Leah as she is impersonated in the earlier scenes of the drama.

MORRIS.—Clara Morris has been out of the cast of The Two Orphans the last six weeks, owing to ill health.

ARDEN.—Mrs. Edwin Arden gave a reception at her residence March 29 for the purpose of introducing her charming daughter, Mildred Arden. The reception was largely attended, many well-known artists being present.

CALVERT.—Mrs. Charles Calvert, sometimes called "the Mrs. Gilbert of the English stage," arrived April 2, on the Celtic. Mrs. Calvert will be in Liebler and Company's revival of She Stoops to Conquer. She has been appearing in W. W. Jacob's The Beauty and the Barge, at the Haymarket Theatre, London.

WELSH.—COLE.—The engagement is announced of Mary Welsh, of The Babes in Toyland company, and Lieutenant Edward Ball Cole, of the United States Marine Corps. Miss Welsh, who plays Sallie Waters in the extravaganza, is the daughter of a prominent architect and contractor in Philadelphia. Lieutenant Cole is at present stationed at Pensacola on the steamship Yankee, a Government convert. Miss Welsh will remain with Babes in Toyland for the rest of the present season.

MODJESKA.—Madame Modjeska's testimonial and public farewell appearance will be in the Metropolitan Opera House May 2. Madame Modjeska will come here from her ranch in California and give portions of Mary Stuart and Macbeth, and will be supported by a strong company. Ada Rehan may present an act of The Country Girl.

BERNHARDT.—MENDES.—Sarah Bernhardt and Catulles Mendès, have become friends again. This is the week's sensation in Paris theatrical circles. Actress and author quarreled some years ago over his play, Sainte Thérèse, which was never given. Now Madame Bernhardt has agreed to do it, a condition of the new contract being a forfeit of \$3,000 if she again fail. M. Mendès has promised to use the money, should he get it, to help young writers.

BLOODGOOD.—Clara Bloodgood will be starred next season under the management of Liebler and Company in a new comedy by an American playwright. She is now rehearsing for the revival of She Stoops to Conquer, and has also been engaged for the role of Herself in How He Lied to Her Husband, part of the double bill Arnold Daly is presenting at the special matinees at the Garrick Theatre.

CAMPANARI.—Giuseppe Campanari, intending to make America his future home and to educate and rear his children as Americans, took out his first citizenship papers March 30. He swore that he was born in Italy fifty years ago and first landed in New York in 1889.

MANSFIELD.—Richard Mansfield has The Misanthrope so far under way that he will give a series of four private dress rehearsals this week. Mr. Mansfield employs a translation by Katherine Prescott Wormeley, and will present the comedy exactly as Molière wrote it. A. M. Bagby has assisted Mr. Mansfield in the selection of the music of the period, and H. O. Watson, Sr., has obtained for him a collection of Louis XIV furniture.

LORAINE.—Robert Lorraine has been engaged by Harrison Grey Fiske for the title role in The Proud Laird, the comedy by Charles Cartwright and Cosmo Hamilton, to be produced at the Manhattan Theatre on Easter Monday, April 24.

FAWCETT.—George Fawcett delivered an address on Othello on the afternoon of March 31 before the Century Club in the studio of Francis Walker.

LE MOYNE.—Mrs. Sarah Cowell Le Moyne is rehearsing daily Brownings' A Blot in the 'Southron, which will be given the afternoon of April 7 in the Hudson Theatre, for the benefit of the Music School Settlement.



## TELEGRAPHIC NEWS

CHICAGO.

Good Business Continues—The Week's Attractions—Notes.

(Special to The Mirror.)

CHICAGO, April 3.

The bills this week are: Grand Opera House, San Toy; Illinois, Rogers Brothers, second week; Studebaker, Ben Greet and company in Elizabethan Shakespearean repertoire; Garrick, Earl and Girl, third week; Powers, John Drew in Duke of Kierankie; Great Northern, Rays in Down the Pike, second week; McVicker's, Home Folks, third week; La Salle, Isle of Bong Bong, fourth week; Rush Temple, A Night Off; People's, stock in Royal Slave; Hyde and Behman's, Hart and De Mar in Mama's Papa, fourth week; Alhambra, Barney Gilmore; Academy, Bob Fitzsimmons; Bijou, Way of the Transgressor; Criterion, Lighthouse by the Sea; Avenue, Texas Ranger; Marlowe, Uncle Josh Spruceby; Thirty-first street, May Hosmer company in East Lynne; Howard's, stock in Damon and Pythias.

Chicago, developing with reasonable rapidity into a "show town second to none," will be a different problem next season for managers to consider. There may be a first-class stock company in a popular and central downtown theatre, or a new combination house of either the dollar or dollar and a half class. There will be a big new competitor for dollar and a half business, as announced in this column recently, the Auditorium. The Syndicate is not to be satisfied with the special effort to grasp Chicago money with the Auditorium, but is to push Hyde and Behman's (Iraqolo) to the front. This will give the Syndicate the Illinois, Powers, Hyde and Behman's, and the Auditorium.

The exact theatrical condition of Chicago next season will not be known until Manager Kohl and his associates of the Chicago Opera House management decide what they are going to do with that theatre. Lyman Glover, now a prominent member of the Kohl-Castle staff, said positively to THE MIRROR this week that no decision had been made, and then he went on to state that the Chicago Opera House, brought up-to-date since the new ordinance went into effect and situated advantageously, was ready to be used for a first-class stock, best-class combinations, a production house as in the days of Henderson, a popular price house, or as a vaudeville house. The inference could easily be drawn from Mr. Glover's conversation that the vaudeville syndicate felt pretty certain that the Olympic, Haymarket and the new million-dollar Majestic, with their immense aggregate capacity, all having exceptionally large auditoriums, could accommodate the entire volume of vaudeville patronage in Chicago. The management seems convinced that if it becomes a combination house of any class it will have to be a Syndicate theatre. The objection to making a stock house, or at least the chief obstacle, seems to be the difficulty of getting satisfactory plays. Mr. Glover, who read hundreds of plays while with Mr. Mansfield, takes a pessimistic view of the present available resources of American talent for dramatic composition, and this adds to his fears for a supply of dramas for a stock playing to dollar and a half patronage.

I am informed that the Chicago Opera House was offered to the Shuberts for Lillian Russell's fortnight in town the latter part of this month. I have also heard that Stair and Havlin received from the Chicago Opera House management an offer to turn the house over to them or to Mr. Stair, in place of the Great Northern, but that the offer was not accepted, possibly on account of the terms. There can be little doubt that the Chicago Opera House would become at once one of the great popular price combination houses of the country.

The decision to book Lillian Russell at the Auditorium for two weeks beginning April 24 was made after several other houses, including the Studebaker, had been considered.

Pat Bannen, after four years with Fisher and Ryley, much of the time ahead of Florodora and lately with San Toy, is going back to his home city and become once again a member of the staff of Frank Conklin as business manager of the new independent theatre of Minneapolis, the Auditorium. Mr. Bannen will begin his new duties next Monday, April 10.

George Francis Beard, of Fisher and Ryley's staff, was in town last week en route east, and will return later for the San Toy engagement at the Grand.

The Shakespearean cycle, by Ben Greet and players, begins to-night at the Studebaker with bright prospects. The advance sale of season tickets has been large.

A newspaper attack on the sale of theatre tickets at the hotels for an increased price brought out the statement by a representative of an Eastern company in the business that the Chicago city ordinance forbidding the sale of seats at advanced prices was unconstitutional; that everybody had the right to pay more for seats at hotels and avoid inconvenience at the box office, also that anybody had the right to supply such a demand.

The Chicago office of THE MIRROR has been removed from room 52 Grand Opera House to room 60 in the same building.

Frank Gazzolo has become a partner of George Kilmitt in his several enterprises. Mr. Gazzolo started as usher in Halsted street and gradually rose from head usher and box office to more important positions in various Chicago theatres. Finding box office employment too confining he went into the advertising department, and finally started out as advance agent. Some seasons ago he became manager for Kilmitt and was identified with that young man's notable successes. Gazzolo is now a partner in the five attractions which Kilmitt has planned for the coming season.

The sale of seats by mail for the engagement of Mrs. Fluke at the Grand Opera House in her New York success, Leah Kleschna, is going on, and it is reasonable to expect that this most genuine and admirable example of the art of acting which has received the unqualified praise from actors, managers and nonprofessionals who have returned here from New York, after seeing Mrs. Fluke and her company in the play at the Manhattan, will be the most notable engagement in this city for a long time.

Exra Kendall did a fair business with Weather Beaten Benson at the Grand last week and received the personal encouragement of numerous curtain calls after the rain climax. Lucille La Verne is hearty and natural as Mrs. Piffles. It is hard to see how anybody could accomplish this part any better. Edith Tallaferra is natural and pleasing as Moses, but also a little listless, or at least she was at the Wednesday matinee. Alice Johnson was a good Mrs. Ormsby, Ethel Brandon a handsome and appealing Grace, and Harold Russell, Homer Granville and Harry Hanlon sufficiently good as Rusty Nevins, Bartlett and Wiggins.

Down the Pike went very well at the Great Northern last week, the Rays having brought one of the best attractions of the kind this season. Phil and Nettie Peters, Wilbur Held and Sophie Burnham lent able support.

The Holy City in ten elaborate scenes was presented at the Bush Temple last week.

A Trip to Africa, now in its second week at the Columbus, has been doing a fair business, and John Larkins has made a hit with his audiences as the king and in his songs, including "Shame on You."

Nothing seen on the melodrama circuit this season has aroused greater enthusiasm than the lightning and storm scene in The Lighthouse by the Sea at the Alhambra last week. It is well constructed by both author and carpenter. Owen Davis, the author of the play, offers a good, respectable melodrama in sharp contrast with some current plays of the same order, and Sullivan and Vance present it with a competent company. Harry B. Bradley made the old lightkeeper a very natural and impressive figure, and Jack Dunn as the young coast pilot was excellent. Eliza Mason, as Moya, gave the performance a real touch of nature. Frederick Summerfield staged the production.

A group of stage veterans, who met by

chance recently, included John Dillon, Charles S. Coon, Fred Wildman, Edward Kimball, and W. A. Lavelle. Mr. Wildman, who has almost entirely recovered from his stroke of paralysis, was lured downtown by the fine Spring weather last week and was warmly greeted by an unlimited number of friends.

The MIRROR was positively informed late last week that Robert Mantell would succeed Mama's Papa at Hyde and Behman's 18 in an elaborate production of Richard III. Some time ago it seemed likely that Florodora would follow Mama's Papa with Seeling Chicago for a Summer run. Mantell's will be the first dramatic engagement at the house since the reopening.

It is understood that Home Folks will remain at McVicker's four weeks more.

Mrs. Robert Fitzsimmons is billed as Julia May Gifford in the cast of A Fight for Love at the Academy this week. The company includes besides Fitzsimmons, Frederick Watson, Daniel Sullivan, Frederick Backus, O. B. Collins, Joseph Edmonston, Leon Friedman, Daniel Morse, James Cripps, Edward White, Maud Westbrook, and Emily Dodd.

Extract from press matter of Way of the Transgressor: "Coming direct from a triumphant tour of Europe, the magnificent Landseer dogs, educated by William T. Stephens, will show by their apt portrayal of parts in this play the high development that dogs can be brought to."

All for a moderate sum at the Bijou.

Mose Gumble, formerly Chicago representative of the Shapiro-Remick music house, was in the city last week on business and had former office in the Grand office was full of welcoming callers. Nobody in Chicago's music row was ever more popular than Mose.

Coming attractions: At the Alhambra, Fast Life in New York, 9; Yon Yonson, 23; James Boys, 30; Terry McGovern, May 7; Nettie News Girl, 14; Academy, Ninety and Nine, 9; Fast Life in New York, 16; James Jeffries, May 7; Bijou, Barney Gilmore, 9; New York Day by Day, 16; James Boys, 23; Yon Yonson, 30; Moonshiner's Daughter, May 14; Columbus, Trip to Africa (second week), 9; Way of Transgressor, 16; Criterion, Automobile Mystery, 9; More to Be Pitted Than Scorned, 16; Too Proud to Beg, May 7.

Quincy Adams Sawyer is coming to the Great Northern 30 after The Errand Boy, and Buster Brown will be at this theatre for a run May 21. Ethel Barrymore comes to Powers' April 16 for two weeks, and then The Other Girl.

Manager Leon Wachner, of the German stock of Milwaukee and Chicago, is going to Europe in three weeks, apparently very well satisfied after all with the results of his season of 1904-05. He said he felt differently a while ago, but business since has been much better. The educational series of lectures in this city under his versatile auspices by the Wachner company has been most successful. There will be more next season, one a month at least.

Richard Carle has concluded arrangements to produce The Mayor of Tokio at the Studebaker June 5.

Manager William Roche will put in a stock company at the Bijou the coming Summer headed by George Kilmitt and Alma Hearn. The regular season of the Bijou will close June 3, and the stock season will open June 25. Plans have been made for four weeks, and Mr. Roche says a series of good plays will be put on handsomely.

The Academy season will close the latter part of May. Musical comedies and comedy melodramas, as Mr. Roche calls them, will have a great deal of time at the Academy next season.

George Samuels, owner of A Convict's Daughter and several other successes, was in Chicago a few days ago arranging for the appearance of some of his plays here next season. He says his attractions have been chiefly in the West this season and have done well.

A Race for Life, which had only one week in Chicago, at the Academy, did a large business and pleased Terry McGovern had a pretty good week at the Bijou.

The Great Automobile Mystery had the advantage of a good company, but it is hard to account for the programme statement that this is a Theodore Kremer masterpiece. Far from it. Blanch Rice as the Arizona belle was bright and natural, and Virginia Russell was excellent in the emotional role of the persecuted wife. Fletcher Harvey as Barrymore, Arthur Hoops as Dr. Ward, and Eschlin P. Gayer as Lord Brocklehurst were apparently three of the tallest actors Hurting and Seamon could find, and Nina Morris as Olive loomed up also. At these high folk very capably got what was possible out of their parts.

Charles B. Marvin's New York State Folks produced constant laughter at the Avenue last week, and besides Sam Morris brought Thornton Friel out conspicuously in a character comedy part. It was a praiseworthy achievement. George Campbell and her waiting dog made a hit.

Manager Max Weber, of the Columbus, says the receipts for the first week of The Smart Set at his theatre were \$4,700 and for the week of the return engagement \$5,100. He believes this is the record for 75 cent sale.

Archie McKenzie has joined the Ancient History Club. He came to town ahead of Rogers Brothers and repaired to the office of Archie Ellis, where he was promptly initiated. The former manager of Fanny Davenport then proceeded to "ancient hist" and had got as far back as 1860 when the Grand Keeper of the Document said "hist," which means continued in our next.

I am told a circular letter was sent out last week soliciting the purchase of stock in a proposed \$150,000 company to buy the Lyceum Theatre of Minneapolis, where Dick Ferris is now conducting a stock company. It is said the present owner of the property will take stock to the amount of \$75,000.

An unfortunate man startled attaches of Hyde and Behman's by appearing at the box-office with one hand at his face, asking if he could go into the basement and look for his eye. He said he had dropped it while laughing and that it had gone through the hot air grate under the seat. The eye was found, and also a set of teeth which still await a claimant. OTIS L. COLBY.

## BOSTON.

Nance O'Neil's Farewell—Strongheart Continues to Please—Stock Notes.

(Special to The Mirror.)

BOSTON, April 3.

Nance O'Neil's coming to Boston for her farewell before going to Australia is the chief theatrical event of the week. Macbeth and Elizabeth, both of which she has given here before, are the plays of the opening week.

Maude Adams supplements her performance of The Little Minister by giving 'Op o' My Thumb to close the bill for the second and last week of her engagement at the Hollis.

James J. Corbett in Pale is the newcomer of the week at the Globe, this being his first appearance in Boston as a dramatic star in several seasons.

At the Castle Square the dramatization of A Tale of Two Cities made by Freeman Willis is being given by the stock company, with Howell Hansel as Sydney Carton.

A Montana Outlaw, which is said to be a melodrama new to New England, and never before played at popular prices, is the offering of the stock company at the Bowdoin Square.

Humpty Dumpty is in the third week of its engagement at the Colonial, and business still continues large.

This is the last week of the run of Siberia at the Boston, where the general verdict is that the presentation is the strongest that this play has ever had in Boston.

With a special Harvard night and all the football stars from that college present as guests, Robert Edson and Strongheart started upon their second week at the Park. The engagement has scored a hit.

The Fillbuster is in its third week at the Majestic and a number of new features are being arranged so as to make the production more up to date than ever. A new finale to the second act is one change.

Shadows of a Great City, with its river scene with real water as its chief effect, is the melo-

drama of the week at the Grand Opera House, the company being under the management of C. B. Jefferson.

Lillian Kemble, the leading lady of the Castle Square, is taking advantage of a week's vacation. She is being entertained by some friends, but goes with her mother to New York on Monday the Idler Club of Arlington gives her a reception.

Robert Edson, the star of Strongheart, was the guest of honor at the at home given by Mrs. E. H. Crosby, wife of the dramatic editor of the Post, last week.

Charles Miller, the leading man at the Bowdoin Square, has moved to Brookline, and is coaching the high school dramatic club for its Ivy Day drama in June.

A Midsummer Night's Dream was given for charity by society amateurs at the Bijou last week, the entire cast being made up of ladies.

The Cingalee closed its tour with the termination of the engagement at the Tremont. Nearly all the chorus got places either with San Toy or A Country Girl.

Maud Maguire, a Boston actress and chorus girl, was one of the victims of cerebro-spinal meningitis in this city last week.

William H. Hammond, who committed suicide in New York last week, was one of Henry W. Savage's right hand men in his real estate business in this city.

John O. Hewitt, who was the only American in the company with Edward Terry, stopped over in Boston to visit friends on his way home from Halifax, where the season closed. Gaston Maye, of the same company, also came here.

Edward Breeze made a breakneck automobile ride from the Park to Newton one night last week so as to appear in the entertainment given at the Newton Club. Later in the week Mr. and Mrs. H. Gilbert gave a reception in honor of Mr. Breeze and his wife.

As a result of the treatment which the Boston and Tremont had at the hands of the Aldermen last Fall a bill has been introduced in the Legislature providing that when in Boston the Aldermen refuse a license an appeal may be taken to the Mayor, who has power to grant, revoke or suspend a license or affirm or modify Aldermanic action. There promises to be the liveliest sort of a row at the hearing on the proposed law to legislate Sunday concerts out of existence. JAY BENTON.

## ST. LOUIS.

A Suggestion of Summer—Attractions at the Theatres—The Local Encore Habit.

(Special to The Mirror.)

ST. LOUIS, April 3.

Light, if not leading offerings, as befits the penitential season now upon us, are of record at all the St. Louis playhouses. And the leading feature about the business is that it has been light. Spring has landed us in the middle of Summer's lap with a bound, although we are not yet, by former experiences, out of Winter's bounds hereabouts. So we begin to think of the Summer garden season and to have to report that the big Alps concession on the old World's Fair grounds got what it wanted from the city the other day, and arrangements are making for a big Summer season of vaudeville, opera and what not. As to Delmar Garden all accounts agree the name of J. Jannopolio is out of it, but the same reports are in circulation a year ago. I learn that the Shuberts have some thought of entering the Summer garden field. There'll be something doing by the time the next dispatch from the right bank of the Mississippi, looking down stream, is due.

The Silver Slipper is at the Century, where it opened last night to good business. The Girl and the Bandit had an average week.

Ezra Kendall, the quaint humorist, started in yesterday afternoon at the new Garrick for a week's engagement and will rest the nerves of the local city election, which is a hot fight, from the stage on Tuesday evening. Kendall's Weather-beaten Benson is one of the most delightful of strictly American comedies of a class which we of the great Southwest are specially able to appreciate. Mrs. Wiggs of the Cabbage Patch is another near offering and the regulars have not abandoned the hope of seeing Lillian Russell in Lady Teazle before the Summer is full upon us. A Chinese Honeymoon said farewell for fair last Saturday, and as Katisha says of one of her lovers, "When shall I find such another?"

But the event of the week is Madame Ernestine Schumann-Heink in Love's Lottery at the Olympic. The Frau had a fine audience to-night. The new opera proved a big success musically as well as interpretatively and Madame was never in better voice. Recalls were never more frequent since the second season of Patrick Sarsfield Gilmore at the old Music Hall during the Exposition days, P. S. G. having taught us the encore habit and we have the reputation of applauding longer and more vociferously here in St. Louis than is the case anywhere else on two continents. Not that we want our money's worth more than others, "nearness" in these matters being a general failing but we have not learned to express appreciation in a better way.

We also have a crop of the vacant-eyed and horny-fisted gentry that somehow gets past the doorkeepers day in day out and this contingent accounts for the encore nuisance in part also. As it was, Madame and her company practically sang Love's Lottery twice, and if she has to do so four times on matinee days she will remember St. Louis with a new assortment of emotions. In her company are George L. Tailman, W. H. Thompson, baritone, and John Slavin. Letty and William Faversham scored only a qualified success at the Olympic last week, the house seldom being crowded. Not in years has a play received such unanimous condemnation from our reviewers as was the case with Letty. It was the skill of that fine actress, Carlotta Nilsson, rather than Faversham's, that kept the whole thing from toppling over at times.

Referring back for a moment to Garrick affairs, I learn that Jake Rosenthal, of The Chinese Honeymoon company, has been called to New York by a telegram concerning a lawsuit, and has put in temporary charge of the company Ned Cahill, who is lucky in being the husband of so popular and clever a comedienne as Georgia Bryton, the Fl Fl of The Chinese Honeymoon.

The only attraction that comes to town that makes us feel as if we are not getting old is Joe Murphy, the Irish veteran of the American stage, who time out of mind has been bringing us the Shaun Rhue and the Kerry Gow. Like the heroes of the Light Brigade, "when shall his glory fade?" The blacksmith shop and the carrier pigeons are once more on the billboards, and on the stage of the old Grand Opera House as erst they were these decades upon decades ago, and long may they wave. At the Murphy house is better of the de of the comic world Joe Jefferson whose stand-by has been these dozens of moons Rip Van Winkle, which in its final analysis is no better than Shaun Rue and The Kerry Gow.

The Ninety and Nine is at the Imperial, where its spectacular features pleased a big audience last night.

Die Elae vom Erlenhof (Elsie of Earlscourt) is the bill with which the Helmenann-Weibners jammed the Olympic last night, and Leopold Jacobi was the beneficiary. Elae vom Erlenhof is a folk-play, modeled after the best available patterns in these cases made and provided, and in those gripping incidents dear to the heart of the German playgoer. The scene are laid in the picturesque Black Forest without which no successful romantic German play is thinkable, let alone playable, and the German stock company quite naturally reproduced the local color as well as the local atmosphere in their play that went over the Olympic boards with the customary finish. Mr. Jacobi profited in praise, applause and presents as befits a German historian of the first rank.

At Havlin's we have The Flaming Arrow, a highly colored melodrama of Lincoln J. Carter kind, including real live Indians of World's Fair habiliments, an Indian brass band, and the like.

Beware of Men is to be tried on the Crawford audiences this week.

Twelfth Night goes on at the Odeon to-morrow night. The management calls it a Shakespearean play "with dashing costumes."

Masenet's "Eve" was the Choral-Symphony offering at the Odeon last night. The entire chorus took part, the soloists being Anna Busart, soprano; Theodore Van Vort, tenor, and Claude Cunningham, bass. These soloists also gave a scene from Verdi's Attila, and the prison scene from Faust. The orchestra, under Mr. Ernst, played the accompaniments.

A real event in music is coming on the Star when the famous Kneisel Quartet makes its annual visit.

Arthur Garrels, a St. Louis actor who recently returned from an Oriental tour with the Daniel Frawley company, has joined the Odeon Stock company. He began his stage career with the Imperial Stock and has since been with James O'Neill, Nat Goodwin and others.

Katherine Ostermann, wife of Jake Rosenthal, was in town all last week, having joined her husband at the Garrick by a trip from Denver.

John G. Sheehy, manager of the Grand, has for the Summer season accepted a responsible position with the Hagenbeck Wild Animal Circus, which has taken to the road for its regular Summer tour.

Charles Galloway, World's Fair organist, conductor of the Apollo Club, church organist, favorite pupil of Gullmunt, of Paris, and modest wearer of other distinctions, has been struck by Cupid's shaft, has asked and obtained two years' vacation, will take his bride to Paris, and continue his studies with his great master. He intends to return to St. Louis then and settle down.

Nancy Sherwyn, show girl in A Chinese Honeymoon, narrowly escaped with her life from an elevator accident in one of the local department stores. The elevator boy caught her dress in the door of the cage, and the next thing Miss Sherwyn knew was to find herself dangling from the hem of her gown. Had the dress not held the young woman would certainly have lost her life. The cage was backed up and Miss Sherwyn released from her terrible predicament. The management of the store after some remonstrance agreed to replace her badly torn gown. Miss Sherwyn was in bed at the Stratford several days with a badly wrenched back, but later resumed her work.

A rather painful duty was performed by John Rohan, the well-known singer, a few nights ago, when he appeared at a concert under the auspices of a local charity the day after his aged father, a very prominent and respected citizen, died. Rather than disappoint the little children who were to be present Mr. Rohan consented to sing, and the manner in which he rose above his sorrow gained for him the finest commendation.

A farewell testimonial concert was tendered to James G. Stanley the other night. Mr. Stanley is one of St. Louis' best known, has sung at all the society and similar functions, was a leading member of the Hot Time Minstrels, and now goes to New York, where he intends to equip himself for professional work. He was assisted at his testimonial by Eleanor Stark, Jeannette MacClanahan, Adah E. Black, Mrs. E. E. Buckner, Mrs. Lulu Kunkel-Burg, Charles Galloway, Joseph Buse, George Ravold, Harold Gordon, and many other of the more prominent musicians.

The Elizabethan Stage Society's production of A Midsummer Night's Dream is announced for April 10, the proceeds to be used to endow a cot in St. Luke's Hospital under the direction of the Actors' Church Alliance. The Odeon recital hall will be used, and it is to be transformed into a church for the occasion in keeping with the model used in the player-days of good Queen Bess. Catherine Leineke has the part of Hermia. J. A. NORTON.

## PHILADELPHIA.

Frank Daniels—Hackett—The Maid and the Mummy—Good Business.

(Special to The Mirror.)

PHILADELPHIA, April 3.

On account of the death of Maurice Barrymore the Garrick Theatre remained closed from Saturday afternoon until the extra matinee performance March 30, when Ethel Barrymore reappeared in Sunday to a crowded and sympathetic audience, which so continued until the close of the engagement, April 1. Annie Russell in her latest success, Jinny the Carrier, opened at the Garrick this evening for a week's stay, attracting large patronage. Satisfactory performance, especially the work of the star. Webber's stock company in Higgle-Piggledy and The College Widower is announced for week 10, with Edna May to follow 17.

This is the second and final week of Francis Wilson at the Broad Street Theatre, and the best engagement he has played in the Quaker City in years. As an added attraction to Cousin Billy Mr. Wilson this evening gave for the first time on any stage the historic episode by Austin Strong and Lloyd Osbourne, entitled The Little Father of the Wilderness, which was received with pleasure and applause. Mary Manning in Nancy Stair will follow April 10 for two weeks.

Mrs. Patrick Campbell, the Fortunes of the King opened to-night at the Chestnut Street Opera House for a two weeks' term and was the only genuine novelty among the offerings. The house was crowded. The advance sale insures a brilliant engagement. Bookings to follow: George Primrose's Minstrels 17; Mask and Wig Club of the University of Pennsylvania in Mr. Hamlet of Denmark 24.

Frank Daniels, after weeks of preparation, opened to-night in the new musical farce, Sergeant Brue, at the Chestnut Street Theatre, for a two weeks' engagement, aided by Blanche Ring, Fred Thorne, Anna Fitzhugh, Sallie Fisher, Clara Bell Jerome, Ida Gabrielle, Alfred Hickman, Walter Percival, Gilbert Clayton, Laurence Wheat, David Bennett and James Renny. The interior of a hair-dressing establishment, a garden party on the grounds of a hotel, a police court and a London drawing room are the scenic surroundings. The farce went with a snap, especially the efforts of Frank Daniels and Blanche Ring. The Royal Chef follows 17.

The Maid and the Mummy inaugurated its term at the Walnut Street Theatre to-night with hope of a lengthy stay. The production is full of life and color and has an immense cast. Richard F. Carroll, George A. Beane, Besse Fairbairn, May Boley, Adele Rowland and Gilbert Gregory have the principal parts.

The Grand Opera House, for the second time this season, presents Nat M. Willis in A Son of Rest, with the house, as usual, sold out for the balance of the week. Bookings to follow: The Awakening of Mr. Pipp 10; Arizona 17; The Seminary Girl 24; The Silver Slipper May 1; Primrose's Minstrels 8; The Beauty Doctor 15.

Quincy Adams Sawyer, with its handsome scenic equipment and large company of capable people, opened to a crowded house at the same Theatre, with prospects of repeating the same at every performance for two weeks. The Runaways follows 17. Thomas E. Shea, in The Great Adventurer (its first representation) April 24.

A Country Girl, under direction of David Henderson, is in its second and final week at the Casino, to fair returns. The Sambo Girl, with Eva Tanguay, fills in week 17. Return of Smiling Island 24. The Summer season will be inaugurated here early in May with George V. Hobart's new musical comedy, as yet unnamed. The plot deals with society leaders at Newport and the industry of marrying foreign titles to Yankee millionaires.

In Old Kentucky, with the local favorite, Nellie Calahan, as Madge, is a good attraction this week at the Girard Avenue Theatre. Rose Melville in Sis Hopkins 10. Russell Brothers 17.

The National Theatre will have a busy week with The Smart Set, a colored organization, in their musical extravaganza, A Southern Enchantment. This company presents elaborate productions of merit that please a large following. The Gypsy Girl 10. Shadows of Darkness 17.

Wedded, but No Wife, with Selma Herman, supported by a first-class company, is a drawing card this week at the People's Theatre, and de-



serves the large receipts assured for every performance. **A Race for Life 10.** How He Won Her 17. **The Sign of the Cross 24.**

**Darkest Russia**, with Rachel Acton, a capable support, and Mitchell, Russian Imperial dancer, added as special feature is the programme for the week at Hart's Kensington Theatre.

**Mamie Fleming in Road to Frisco 10.**

**Blaney's Arch Street Theatre** has a winning card in **The Curse of Drink**, and in spite of its many representations is always sure of large and profitable returns. **The Wayward Son 10.** For Easter week Lottie Williams in a new play, **My Tom Boy Girl.**

At Forepaugh's Theatre week 3, for a four weeks' term, is Eugene Blair and her company, with George W. Barber, of the Forepaugh Stock, added as leading man, in an elaborate production of **Sapho**. Everything is first-class, and the two performances daily are equal to any \$1.50 representation. **Charlotte Corday 10.** **Zaza 17.**

Darcy and Speck's Stock company at the Standard Theatre appear for the week in **An American Gentleman**, a sensational drama with elaborate mechanical effects, to a large opening. **George Arvine and Mattie Choate** are the popular favorites. **King of Tramps 10.**

**Snake's German Stock** at the Bijou Theatre is giving **The Taming of the Shrew** and **Hunter's Lizzie** as the week's features. Good performance and patronage.

**Dumont's Minstrels**, at the Eleventh Street Opera House, have another new local skit, **The Butler-Acme Trading Stamp Groceries**, added to **Get Rich Quick**, one of the most laughable programmes of the season. The management deserve their great success in the enterprise.

At the Academy of Music, **Burton Holmes 6** and **T. Elmendorf 10** and **17.**

**The Empire Theatre**, Frankford, will have **The Innocent Maids 5-7.** **Way Down East**, matinee and night 8. S. FERNBERGER.

## WASHINGTON.

## Docket Explains to the President—Ethel Barrymore and Other Stars.

(Special to The Mirror.)

WASHINGTON, April 3.

Ethel Barrymore appeared to-night at the New National Theatre with distinct success in the **Thomas Racedown** drama, Sunday, and was accorded a greeting that was cordial and most convincingly sincere from a large and fashionable assemblage. Excellent support is rendered by Bruce McKen, Herbert Percy, Charles Harbury, Joseph Brennan, Harrison Armstrong, William Sampson, Edgar May, James Kearney, Virginia Buchanan, and Sara Perry. Edna May follows in **The School Girl**.

With a large audience gathered at the Columbia Theatre Lillian Russell is a prime favorite on her re-entrance to the comic opera stage as **Lady Teazle**. A notably proficient company includes W. T. Carleton, Van Kessel, Wheeler, Harold Blake, John Dunsmuir, Owen Westford, Walter Craven, Alfred Lyke, Albert McKelvin, Albert Wilder, John Taylor, Carrie Reynolds, Lucille Saunders, Ella Smith, and Estelle D'Arville. **George Primrose Minstrels** next.

Meville B. Raymond's musical comedy, **The Seminary Girl**, presented by a large and talented company headed by George Gorman in a takingly attractive German character part, opened at the Lafayette Square Opera House this evening to a crowded house. The musical numbers, Ruth Peebles, Mabel Marsh, Frances Berg, Edward Clark, Knute Erickson, Harry Forsman, and J. Francis Dooley are leaders that win pronounced favor. **Princess Chic** follows.

During the engagement of William Bramwell in **Captain Barrington** at the Lafayette last week a curtain-raiser was added Wednesday night. It is entitled **Gone with a Handsome Man**, and was very successful. It is a three-handed comedy adapted from Will Carleton's poem of the same name. It afforded the players of the same name, Calhoun, and Frank Hersome fine opportunities. The confessions of a wife fills the Academy of Music. **George S. Trimble, Harry Glasier, Elmer Grandin, William Stanford, Joe Donner, O. B. Phillips, Kate Dal-Glish, Nettie Bourne, Nellie Donner, Sadie Stringham, and Little Ethel Schutte** are praiseworthy prominent. After **Midnight** is next week's announcement.

**Lew Dockstader's Minstrels** at the New National last week played one of the best minstrel engagements in Washington with which he has ever been associated. The entertainment presented one of the strongest, longest and most interesting of its class and thoroughly merited the large patronage. Friday morning, previous to the cabinet meeting at the White House, the minstrel comedian had an enjoyable quarter of an hour and a congenial heart-to-heart talk with President Roosevelt, being introduced by his friend Postmaster-General George B. Cortelyou. Naturally the incident of last August was referred to, when the motion pictures were taken in front of the Capitol. It was immediately cleared up, showing that it was a misunderstanding and no disrespect was meant.

**Hamlet**, again presented by Forbes Robertson in such an instructive and scholarly manner, attracted many lovers of Shakespeare to the Columbia Theatre during last week's engagement. Mrs. Roosevelt, accompanied by Lieutenant Moore, Theodore Roosevelt, Jr., Kermit Roosevelt, and Master Harry Davis, occupied a private box Thursday night. The adjoining communicating box was occupied by Senator Henry Cabot Lodge and party.

Coming musical events are the appearances of Fritz Kreisler and Josef Hofmann in a joint piano recital and the Spring festival of the Pittsburgh Orchestra; the former will be at the National Theatre April 14, the latter April 26 at Convention Hall.

Sarah Willard Howe, teacher of the American and French school of dancing, director of that branch of the Robert H. Hickman university and of Dramatic Arts, will present under society's patronage at the university, April 8, an exhibition of the dances of the nations by her advanced pupils. This will be an event of decided interest locally.

JOHN T. WARDE.

## BALTIMORE.

## The Spring Season Opens—Amateurs in Comedy—Hamlet Again—News Notes.

(Special to The Mirror.)

BALTIMORE, April 3.

Notwithstanding the fact that **Hamlet** has been presented here twice this season, once by E. H. Sothern and Julia Marlowe and again by Miss Kelm, a large audience gathered at Ford's Grand Opera House this evening and enjoyed Forbes Robertson's interpretation of the role. Mr. Robertson was at his best in the subtler and more spiritual passages of the play. Kate Rorke's Ophelia was well appreciated, and her portrayal was tasteful and beautiful. Among others in the cast are Ian Robertson, Leon Quartermaine, Gles Shine, Frank Gillmore, J. H. Beaumont, Frank Bickley, Eric Maturin, Dalziel Heron, E. C. W. Gamble, N. Howard, Harry M. Blake, S. Thompson, George Flood, Ernest Barton, Dora Harker, Ernest Cosham, Sam T. Pearce, Morton Bennett, and Madge Mackintosh. Amelia Bingham in **Mile. Mariel**, with Frederic de Belleville as leading man, will appear next week.

Edna May and her company in **The School Girl** is the attraction at the Academy of Music. Fred Leslie, Jr., James Blakeley, and Fred Wright, Jr., are the comedians. Francis Wilson will follow in **Cousin Billy**.

The Lyceum Theatre, formerly Chase's, has begun a Spring season, which will last four weeks. To-night Russ Whytal and his supporting company gave a very interesting portrayal of **For Fair Virginia**. The company is composed of some clever people who do excellent work. Next week's selection is **Faust**.

The attraction at the Auditorium is the Lilliputians in **Sinbad**. The underline is **The Seminary Girl**.

After **Midnight** is at the Holliday Street this week. It will be followed by Al. H. Wilson. Montgomery Irving appears at Blaney's in **For His Brother's Crime**. At the close of this week Lottie Williams in **My Tom Boy Girl** will follow.

A comedy, given under the auspices of the

Baltimore Chapter of the Daughters of the American Revolution for the fund being raised by the Baltimore Chapter to erect a Maryland column in Continental Hall, Washington, was presented at Lehmann's Hall last Wednesday evening. It was entitled **Pwang-lu**; or, **The Reward of Filial Piety**. The production was both dainty and artistic. Of course, Baltimore society attended in large numbers and were enthusiastic in their applause. The ushers were chosen from the ranks of society women. The opening chorus was followed by a series of dances, songs and stage pictures. The "One Little, Two Little, Three Little Wives" of T. Boyd Spiller and the half-dozen "buds" who accompanied him won applause, as did the "Native" song of Robert Jenkins. The song and dance by Elizabeth McCann and Charles Andrew McCann in the second act was so naturally done and had such an irresistible sense of mirth that it would have proved a success from every point of view.

The annual Spring opera season at the Academy of Music, the second since the theatre has been under the management of Nixon and Zimmerman, will commence May 15 and continue five weeks. The season will open with the Anna Held production of **The Little Duchess**, with Elsie Janis in the cast. Following that will come **Malda Snyder**, a Baltimore girl, who has achieved success this year as **Mimi** in the **Strollers**, in **The Girl from Paris**. This in turn will be followed by two light musical pieces. Three separate and distinct companies will appear.

Giles Shine, who plays **Polonius** in **Hamlet** at Ford's this week, is one of the few Americans with Forbes Robertson's company.

HAROLD RUTLEDGE.

## CINCINNATI.

## Piff, Paff, Pouf—The Errand Boy and Other Attractions—Notes.

(Special to The Mirror.)

CINCINNATI, April 3.

At the Grand to-night **Piff, Paff, Pouf** is the bill. The principals include Robert E. Graham, Fred Mace, Templar Saxe, John Hyams, Sadie Martinot, Vinie Daly, Blanche Morrison, Abby Stange, Mabel and Maude Hollins. Otis Skinner will follow in **The Harvester**.

The stubbornness of Gertrude again proved popular when presented by the clever Forepaugh players at Robinson's yesterday. Lavinia Shannon was admirable in the leading role, and John J. Farrell gave a pleasing impersonation of Count Kinsey. A **Social Highwayman** will follow.

**The Walnut** has Billy B. Van in **The Errand Boy**. The supporting company includes Florence Sweetman, Edith Hart, Florence Brooks, Charles Saxon, Clement Bevis, Abbott Davidson, Frank Evans and Rose Beaumont. **The Silver Slipper** follows.

**Tracked Across the World**, by Owen Davis, is this week's bill at Heuck's.

**The Moonshiner's Daughter** made her initial appearance at the Lyceum yesterday.

**Das Gluck im Winkel**, one of Herman Sudermann's most enjoyable plays, was given by the German company at the Grand last night.

A hot wave of almost midsummer intensity interfered with the attendance at nearly all of the theatres last week.

A quarrel between the board of directors and the chorus of the May Festival Association has been raging over a proposed memorial concert to be given by the chorus in honor of Theodore Thomas. It seems so serious that the festival, at which nearly all the most noted singers of the world have appeared, may be abandoned at least for a time. Another result has been the abandonment of the plan for a theatre in the Music Hall building.

Rumors are current that a new theatre is to be built on the corner of Fifth and Main, but no information has leaked out as to who is behind the project.

H. A. SUTTON.

## PITTSBURGH.

## The Beauty Doctor—Melodrama and Other Plays—Notes.

(Special to The Mirror.)

PITTSBURGH, April 3.

**The Beauty Doctor** plays a return engagement at the Duquesne this week. The company, headed by Henrietta Lee, is good. Mason and Mason, in **Fritz and Snitz**, follow.

The Bijou drew its customary large audiences to-day, where **A Race for Life** seemed to please. The cast is headed by Edwin Walter. Next week, **Tracked Across the World**.

**The Wayward Son** made its first appearance in this city to-night, and the audience at the Empire liked it. Neil Twomey and a capable company met the requirements. **Darkest Russia** next week.

**The Gayety** has **George Primrose's Minstrels**. **Smiling Island** next week.

**Blue Jeans** is offered at the Avenue by the Harry Davis' Avenue Dramatic company. Eleanor Browning made her first appearance as the new leading woman in the role of June. My Partner next week.

The Harry Davis Stock company at the Alvin offers **The Crossways** this week, with Annie Irish and Charles Richman in the leading roles. The **Two Escutcheons** is the underline.

E. S. Willard and his company began a week's engagement at the Nixon to-night, opening with **David Garrick**, with **The Professor's Love Story**. The Middleman, The Brighter Side, and Tom Pinch to follow. Ben Hur will follow for two weeks. Business at this house has improved since the prices have been lowered.

This is the third consecutive week of snowstorms at the Empire, and Manager "Jack" McCullough says he will have another one in next week's play, **Darkest Russia**.

ALBERT S. L. HEWES.

## PLAYS PRODUCED.

Back in Jersey, a rural drama, will be produced under the direction of the author, William J. McKiernan, in his home city, Newark, N. J., the week of May 8, to test its merits for next season. Special scenery is being prepared for it and a notable cast will be engaged.

The production of Kellett Chalmers' farce-comedy, **A Case of Frenzied Finance**, was at the Academy of Music, March 30, before a large audience. It is in three acts, placed in the Hotel Van Billeon, New York, and is well staged and admirably cast. The comedy shows the methods employed by many to get rich quickly. Emily Wakeman, Laura Lemmers, Olive Murray, John Flood, William J. Ferguson, Frank Hatch, Robert Fischer and Douglas Fairbanks are in the cast.

Sergeant Brue, the new musical farce in which Frank Daniels is starred, was given in the Savoy Theatre in Atlantic City, N. J., March 31, before a well filled house. Mr. Daniels appeared as a London policeman. The piece is written by Owen Hall, with music by Liza Lehman. Blanche Ring appeared as Lady Bickenhall, and Sallie Fisher, Clara Belle Jerome, Fred Thorne, and Alfred Hickman were also well received. Both Miss Ring and Mr. Daniels are well supplied with musical numbers. The catchiest are "My Irish Molly O," "Saturday After Two," "Line of Duty," and "Sergeant Brue." The company will come to New York city for an engagement at the Knickerbocker Theatre in two weeks.

## HACKETT SECURES THE SAVOY.

Contracts have been signed by James K. Hackett and Frank McKee, whereby Mr. Hackett will furnish all the attractions at the Savoy Theatre after Oct. 1 for a term of years. Mr. Hackett will open the theatre in the Fall with **The Walls of Jericho**, which has been playing this season in London. Later Mary Manning will play at the house under her husband's management. Mr. Hackett controls several plays by American and foreign authors which he will present at the Savoy.

## HOUDINI IN PARIS.

PARIS, FRANCE, March 12.

I have been here a week, and things certainly look great for variety folks. Isola Freres are not the power they were three years ago, as Barrasford and Bostock have managed to win the Parisian public, and both firms are bringing acts to Paris that would never have worked in Paris had they waited for the Isola Freres to book them.

The Folies Bergere has a "revue" on at present, which is about the warmest thing I have ever seen in a first-class house. It is no wonder that the Paris managers predicted failure for Mr. Barrasford when he announced that he would open the Alhambra as a family theatre, and that he would not allow the members of the demi-monde to stroll about the promenade. The first two months at the Alhambra looked as if the thing could not last, but gradually the "family father" found out that he could send his wife or daughter to the Alhambra without any fears, and to-day Mr. Barrasford's theatre is the most popular place in France. It is packed at every performance, and I have never worked to a finer audience. On March 4 Mr. Barrasford opened a new theatre in Lille, and he will have a change of programme every eight days. He is looking for a place in Berlin, and, if he keeps on, he will be able to send acts all over Europe. The Hoopers, at the Olympia, Robbins at the Alhambra, and the Four Lukens at Bostock's are the prominent American acts in Paris, but I will have a good look about and in my next letter will give full particulars.

Monsieur Marchang, the former manager of the Folies Bergere and Scala Theatre, died last week in an insane asylum. His wife sold the Folies to the Isolais, and she is now running the Scala all her own way. Oscar Carre's son Albert has been engaged especially for the New York Hippodrome, and is certain to make a big hit, as he does a wonderful performance. The Patty-Frank Troupe of Acrobats are engaged for the opening programme at the New York Hippodrome.

George Lurich, who has won several championship wrestling matches, has fallen out with Koch, the German champion. Several of the Berlin papers published Koch's letters, but failed to accept Lurich's, as they stopped beyond the law, so Lurich has had a pamphlet printed, in which he exposes all the wrestlers and explains how the "championships" were wrestled for. As Germany is the greatest place in the world for wrestlers, this book is causing a great deal of bad blood, and I predict that serious trouble will arise from it. In the meantime Koch offers 1,000 marks to any one that will make Lurich wrestle with him for fun, marbles or money. Paul Pons, the French champion, has been reported dead, but he now rises to state a *foi* Mark Twain that the report of his death has been grossly exaggerated.

Dr. Doyen recently performed a peculiar operation on a patient, and this operation was "cinematographed" simply for the benefit of colleges. What was his astonishment on going to a music hall in Paris to see the picture being shown to the public. He sued Pathe and Parnaband for 200,000 francs, and has won his lawsuit. The courts awarded him 800 francs, and he has the right to insert fifteen different advertisements, informing the public that it was against his wishes that the operation was shown at the theatres and fair grounds. An old law was dug up, which was passed in 1793, which just fitted this case.

At the Wintergarten, Berlin, Saharet is in her second month. Herbert Lloyd, the comic juggler, is doing well. The Doherty Sisters are well liked, and have been doing splendidly on the Continent. The Kaufmann Troupe of Cyclists, Stelling and Revell, Dorothy Clark, the English soubrette; Dlanda, with trained apes, etc.; Dr. Agelos' procolain statues, Mistinguette, the French chanteuse, and Florentine and Martha Haertel form the programme for the month of March. Eph. Thompson with his elephants are the feature of Circus Schuman, while Circus Busch's feature is the wrestling championship of the world.

In Dresden at the Central Theatre the Three Pantzer Brothers and Lahel Selbini, as well as Richard Sawade, with his lions, are the drawing cards. At the opposition house the Victoria Saloon, Otto Reutter, the humorist, and Morcuchani, kindly assisted by the Wolkowskys, are the features for this month.

In Leipzig Moris Cronin, with his club jugglers; Welland, comic juggler; Taciana, the female impersonator, and Bacus Jacoby are among the prominent names on the bill of the Battenberg, while at the Krystal Palace the Four Merkle Sisters are topping the bill.

O. K. Sato has left Stockholm, and is now in Hannover, Germany, for fifteen days; he will shortly open at the Palace Theatre, London. Cooke and Rothert are in Stockholm at the Svea Theatre, having made the jump from Moscow. On the same bill are the celebrated Schawartz Brothers in the parody performance, and Chev. Thorn, the illusionist, who was in America a long time ago with his brother, giving full mystery shows, under the name of Thorn and Darwin. This was at the time they made a trip around the world.

Eugene Wernke, the German "Strong Lady," has improved her act by engaging a giant to handle her props, and is now topping the bills as a reward. Another novelty that is making more than good is **Crown Arthur** and **Mile. Fedora**, who have a trained dog show of unusual merit. The clown does a one-hand stand on top of a dog's head, and just when the audience commences to feel sorry for the dog, the animal walks away, and the clown is standing on a sort of a "suspended" lady in the air. In another one of their tricks two dogs hold a wire in their mouths, each dog resting only on the forelegs, and on the centre of the suspended wire another dog does a sort of an imitation Jim Bard wire act. This act is the feature of the Circus Ciniselli in St. Petersburg, and would be good show for America.

The Three Newmans, who do a really wonderful performance, are again advertising. Here are the first two lines of their advertisement, as they wish to make the managers believe that they are Americans: "The Great Newman. With Their Flying Bar Act, the Only in Their Kind. On Elegance and Rapidity. No Rivals." The new variety newspaper, **Die Artisten Woche**, is still in existence, and has followed in the footsteps of the **Programme** and **Artist**, by having English, French, and German articles. All Continental theatrical papers have the three languages represented, and soon I expect to see the English papers follow suit.

Herr Fritz Geissler, who is known as the German Barnum, is in Paris, and is opening his "American Novelty Show." He runs his enterprises on the style of our dime museums, and has made a fortune. He is acknowledged to be the shrewdest manager that Germany ever sent out as a traveling showman. He has the last two Aztecs, that were once a feature with Barnum and Bailey's side show. Several years ago, when Barnum and Bailey entered Muenchen, they saw a huge building, with a large sign which read: "Here is Barnum and Bailey's Great Show." They tried to stop Geissler from displaying the sign, but as he was showing the two Aztecs, and they had a "recommendation" from Barnum and Bailey the sign remained, and Geissler reaped many a mark for his quick wit. Here in Paris he was engaged for Bostock's for two months. After having finished his contract, and being heavily advertised by Bostock, he now opens with his own show.

Perhaps it will interest your readers to know that I will open in America this coming Fall, only playing a few weeks, however, and then back to Europe again.

HARRY HOUDINI.

## SORRY THEY STARTED.

Newark Call.

The Metcalfe case in New York city bids fair to become a burlesque. Few managers are now willing to exclude the critic from their theatres, and those that still do so give evidence of being sorry that they ever started out in it. The matter has made the Managers' Association appear undignified to the point of being ridiculous.

## REFLECTIONS



Eugenie Forde, whose portrait appears above, is a talented young actress who is appearing this week at the Chase Theatre, Baltimore, in a special engagement of **Russ Whytal's** romantic war drama, **For Fair Virginia**, in which she assumes the leading role of Virginia Esmond. The play has been touring the Eastern States during the last two months, and the emotional acting of Miss Forde has everywhere won hearty commendation. Miss Forde comes from an old family well known in theatrical circles, and although her dramatic ability is seen to best advantage in emotional work she also possesses the vein of comedy so essential in the modern drama. During the last few years she has appeared successfully in a wide variety of roles requiring a high order of talent.

Ethel Tillson, who was recently burned so seriously, is out of danger, but will have to remain in the Good Shepherd Hospital, Syracuse, for four or five weeks longer.

Harrison J. Wolfe will open his triple bill next at Watertown, N. Y., April 5. Owing to vogue now for this class of entertainment, he is negotiating for **The Circus Rider**, as done by Rosina Vokes, and **David Belasco's Madame Butterfly** for next season.

Alice Thurgate sailed for London on the **Philadelphia** Saturday morning.

Stella Gilmore, of Hyde's Blue Ribbon Girls company, has been in the Michael Reese Hospital in Chicago the past three weeks undergoing an operation for tuberculosis, but she is now convalescing and will rejoin the company as soon as she is well.

The students of the Operatic Department, which was organized last Fall, of the Stanhope-Wheatecroft Dramatic School, will give their first public matinee at the Savoy Theatre Thursday, April 16, at two o'clock. They will sing the first and second acts of Flotow's opera, **Martha**, and the prison scene from Gounod's **Faust**. The students of the Dramatic Department will give **The Kleptomaniac**, by Margaret Cameron; **Lethe**, by A. E. Lancaster, and the second act of **The Ticket-of-Leave Man**, by Tom Taylor.

George A. Blumenthal averted a possible panic March 31 when a fire broke out in a tall fence opposite the West End Theatre. He halted the apparatus a block away and had the engines driven to the fire without noise. The flames were extinguished without the audience knowing anything about it.

Julius Hopp, President of the Progressive Stage Society, which recently performed the second part of **Beyond Human Power**, last week received from Bjornstjerne Bjornson a letter dated at Rome, in which the author said: "I take this opportunity to thank all my American friends who have shown a desire to bring my drama before the American public. Our united effort must be to raise the stage to a plane where its influence for all that is noble and great will be greater than that of any church."

Warren G. Richards, humorist and society entertainer, now located in Boston, was in New York filling engagements last week.

The Richmond Amusement Company, which was incorporated with a paid up capital stock of \$10,000 four years ago, and has since been engaged principally in the construction of amusement devices for Summer parks, are about to increase their capital stock to \$50,000 and will make several theatrical productions next season. A. G. Delamater has been appointed general manager.

Blanche Deyo, of The Cingalee, is ill at her home as the result of her dancing. She was advised by a specialist that she must stop dancing at once, and came to New York. It will be some months before she can recover.

William T. Stevens, who has been at death's door, from an attack of pneumonia, in the Butterworth Hospital at Grand Rapids, Mich., is convalescing there, and expects to be out in about two weeks' time.

In the Astor Gallery of the Waldorf-Astoria Hotel, March 28, Mr. Curtis, who calls himself "the photo historian of a dying race," presented a number of stereopticon pictures of the Navajo and Apache Indians. The views proved entertaining and gave many bits of realism of the life of the Western Indians.

Frederick Abbott gave a dramatic recital in Association Hall, West Twenty-third street, March 27. A miscellaneous programme gave full opportunity for the display of Mr. Abbott's versatility. He possesses a magnetic personality, a pleasing voice that has been carefully trained and a clear enunciation. "Jack the Fisherman," by Elizabeth Stuart Phelps, and "Sandy McGlashan's Courtship" were exclusively done.

Roy Fairchild, at short notice, took Henry E. Dixey's part Saturday night in **The Prince Consort**.

The Sergeant Kitty company closed its season in Troy, N. Y., Saturday night.

Mary Clowes will appear as a star next season in a new play now being written for her by a prominent author. Miss Clowes won praise for her good work in several prominent organizations during the past five seasons, she having entered the profession when but fifteen. P. P. Craft, who has closed as manager for Robert Downing, will manage Miss Clowes.

A monument to Sophie Kern, the Jewish actress, who died a year ago, was dedicated last week at Washington Cemetery, in Brooklyn.

Mrs. Oscar O'Shea (the Evans) presented her husband with a baby girl April 1. Mr. O'Shea is leading men with Selma Herman.

Margaret Esmond will be in charge of one of the canopy and flower stands in the fall of the Century Theatre on the benefit for the Actors' Society Building fund, April 14.

Coel Spencer returned from a visit to Scranton, Pa., April 1, and is in the cast again at the Eden Theatre in Brooklyn. Her visit to the country quite cured her nerves. She spent most of her time in the open air on horseback.



## AT THE THEATRES

To be performed next week:

The House of the Seven Gables.....Wallack's  
The House of the Seven Gables.....Savoy  
The House of the Seven Gables.....Knickerbocker  
The House of the Seven Gables.....Hudson  
The House of the Seven Gables.....New Star

## Hudson—The Lady Shore.

Reverend drama in five acts, by Mrs. Vance Thompson and Lena R. Smith. Produced March 27.

Edward IV. King of England.....Robert Loraine  
Richard, Duke of Gloucester.....John Blair  
Edward, Prince of Wales.....Susette Corriain  
Richard, Duke of York.....Ory Dimond  
Sir Marmaduke Neville.....Fred Eric  
Sir Richard Radcliffe.....R. Mawson  
Sir William Catesby.....William Temple  
Bishop of London.....John Wallace  
Master Rufford.....William Bonelli  
Matthew Shore.....George Soule Spencer  
Master Hobbs.....Walter F. Scott  
Gilbert Josselin.....Charles H. Crosby  
Fleming.....James T. Ayer  
King's Chamberlain.....F. N. Norris  
Turnkey.....Robert Hayden  
Ned Snook.....James Archer  
Sheriff.....Robert Hayden  
Doctor Shea.....Andrew Mackenzie  
Snook's Shop Boy.....Ernest Mandelville  
Sergeant.....William Strong  
Town Crier.....Thomas Wilson  
Watchman.....Mr. Edmundson  
King's Jester.....Mr. Smyth  
First Player.....Alice Hoover  
Doll Silk.....Mabel Dixey  
Mistress Hobbs.....Alice Cobourn  
Allison.....Jane Gordon  
Kate.....Jane Lloyd  
Big Maw.....Elizabeth Brock  
King's Pages.....Betsey De Puy  
Richard's Pages.....Margaret Coghlan  
Shoemaker.....Miss Harkin  
First Court Lady.....Winona Denison  
Second Court Lady.....Miss Anderson  
Jane Shore.....Virginia Harned

It was a fashionable and critical audience that last Monday night filled the Hudson Theatre to welcome the return of Virginia Harned to the New York stage. Those assembled were not disappointed in the charm of Miss Harned or her surroundings, however much they might have been in the play itself.

The strenuous life of Lady Shore has inspired quite as many dramatists as have those later women, Nell Gwynne or Peg Woffington. There was a tragedy by Chetle and Day which was done in Shakespeare's time; then there was one about the same time called *The Life and Death of Master Shore and Jane Shore, His Wife*. There was also Churchyard's legend of "Shore's Wife" in *The Mirror for Magistrates*. In 1876 a Shore play by W. G. Wells was produced in London, but it was Nicholas Rowe's tragedy, *Jane Shore*, produced Feb. 2, 1714, with Mrs. Oldfield in the title-role, Barton Booth as Hastings and Cibber as Gloster, that was the veritable original of this modernized version in which Miss Harned appears. Rowe was the first to attempt to whitewash this lady's much blackened character. He succeeded as well in making a figure that was "always seen and heard with pity" as Dr. Johnson said, that his drama was a favorite with the great actresses, even to the time of Mrs. Siddons.

While this Broadwayized form of the story has strong moments, it is so hysterical and illogical and so amateurish that it cannot please the critical, although it may win a certain popular approval because of the cleverness of its interpreters and its lavish production.

Sympathy is intended to be secured for Mrs. Shore by making her, in the first act, married to a jeweler who demands that she take smilingly the insults of his royal customer, "Crooked Richard," Duke of Gloucester. She refuses, and flees with King Edward, who has won her love in his disguise of an humble apprentice.

The second act shows her as queen in all but name. She is using her power for the good of England, and secures pardons for her former friends who have come under the royal frown. She bids a lingering farewell to Edward when he is called to the North to fight the rebels. He leaves to her the care of his children the Prince of Wales and the Duke of York, but herself in danger from the malevolent lust of his brother.

In the third act this heroine comes to a midnight supper in the Duke's apartments in the Tower of London. The little Princesses were also to have been present, but their uncle locks them in their room and also locks all other exits when Mrs. Shore arrives. Then follow the two hysterical scenes of the play. The Duke insists on making love to his brother's mistress, but is held at bay for a time. Then, for no sufficient reason, he leaves her in the care of the warden of the Tower. She kills him when he refuses his aid, secures the keys and escapes with the little Princesses. In the fourth act she is in hiding. The Duke is having a house-to-house search made when the King returns in disguise. To escape, she has joined one of the troupes of disguised players. The King believes she is untrue to him when he sees her posing in the booth, and accuses her of infidelity. The Duke whispers: "See! He is surrounded by my soldiers! Confess, or he dies." She confesses and the King orders her degraded in the public streets and paraded, unfed, with a crier. All these supposedly sensational incidents are so inconsistent with the characters that they are not truly convincing, but they are saved for popular effectiveness by the players and one of the best-directed stage crowds seen for many a day.

In the last act Lady Shore falls and dies of starvation and her shame, after rebuking the people for blaming the King. He returns in triumph, with her plump corpse across his saddlebow, and confesses his remorse to the kneeling mob.

Miss Harned's work showed winning charm in the first acts and high skill and sincere endeavor in the last ones to make the artificial seem real, but she failed because of the shortcomings of the play. Because of its lack, she gave the impression of a beautiful and highly gifted comedienne bravely attempting something not quite in line with her powers. She has gained much in skill and shows every closer faithfulness to the telling effects of details.

John Blair gave a softly sensuous and crafty delineation of the evil brother, with many strong strokes of the iron hand behind the almost too velvet voice. Robert Loraine looked the King who could have won his people by royal bearing alone, but retained too many of his very modern methods. Fred Eric delighted by a straightforward and manly sincerity. William Bonelli had a strong scene and did well with it. Daniel Jarrett deserved the favor he won. George Soule Spencer and William L. Branscombe were excellent in their character work. Mabel Dixey had an emotional minute and played it with strong feeling and power. Jane Gordon and Jane Lloyd made their bits stand out with good work in characterization. The rest of the many were so pleasing and so well directed that there were no discords in the general effects that are too common. Armor, costumes and scenery showed the choice of the best makers, and a spending of money which only inspired regret for the inadequacy of the material.

## Broadway—Florodora Revived.

It would seem from the enthusiasm which the revival of *Florodora* occasioned last week at the Broadway Theatre that the popular musical play must lead in the class of the things which never grow old. There were a lot of veteran first-nighters present to celebrate the revival, produced with a brand new setting, and principals which were all, save Cyril Scott, new to the play, though not unknown to Broadway. Adele Ritchie, the latest Lady Holyrood, won many recalls for her dainty singing and dancing, and Maude Lambert was sweet voiced and looked picturesque as Dolores. The singing of "In the Shade of the Sheltering Palm," by Joseph Phillips, was received rapturously. Cyril Scott was better than ever as young Captain Donegal. Philip H. Ryley as Tweedlepatch and Ella Ryan also

shared in the honors. The sextette won even more than its usual favor, and the six English dancers made a hit later in the piece. *Florodora* is probably here to stay again.

## New Amsterdam—A Parisian Romance.

On Monday evening, March 27, Mr. Mansfield revived Octave Feuillet's *A Parisian Romance*, with the following cast:

Henri de Targy.....Lealie Kenyon  
Dr. Chesnell.....Morton Selten  
Baron Chevalier.....Richard Mansfield  
Julian.....A. G. Andrews  
Ambrose.....Ernest C. Varde  
Tirandol.....Arthur Berthelet  
Vaumartin.....Edward Fitzgibbon  
Laubaniere.....Henry Wenman  
Rosa Guerin.....Irene Prahar  
Madame de Targy.....Eleanor Barry  
Marcelle.....Gertrude Green  
Theresa.....Julia Marie Taylor  
Madame de Luce.....Alma Hathaway  
Madame de Valmyer.....Helen Gliddon  
Marie.....Mildred Morris  
Servant.....Dallas Anderson

The house was filled with a large audience gathered to see the characterization of Baron Chevalier, which Mr. Mansfield has made one of the best known of his repertoire. They were not disappointed, for this actor is too artistically conscientious to slip into the careless work often seen after many repetitions of a role. The audience insisted on seeing Mr. Mansfield out of character, and he appeared after removing his make-up. Irene Prahar and Julia Marie Taylor were especially liked of a company that gave as adequate support as possible in a play that is all for the star, and is not otherwise great.

On Tuesday evening Dr. Jekyll and Mr. Hyde was the bill; Wednesday, King Richard III.; Friday, Beau Brummel; Saturday, *The Merchant of Venice*; and Saturday night, *Ivan, the Terrible*.

## Madison Square—The Countess Cathleen.

Four-act poetic drama, by William Butler Yeats. Produced March 28.

Kevin.....Frederick Soltys  
Mary.....Adelaide Alexander  
Teig.....Caroline Newcombe  
Shemus.....John De Porcia  
A Demon.....Charles Gibly  
A Second Demon.....Caryl Gillin  
The Countess Cathleen.....Carolyn Leavitt-Jones  
Oona.....Howard Wilson  
A Steward.....Willard McKenney  
A Herdsman.....Caryl Gillin  
A Robbing Peasant.....Florence Stewart  
Joanna.....Adelaide Alexander  
The Angel.....Adelaide Alexander

The audience which greeted Margaret Wycherly at the Madison Square Theatre at a matinee performance on March 28, when an acting version of William Butler Yeats' poetic four-act drama, *The Countess Cathleen*, made by Miss Wycherly from two editions of the play published in England by Mr. Keats, was presented for the first time in New York, was not as large as the actress and play deserved. It is by far the best thing that Miss Wycherly has done in her effort to make popular in the metropolis this half-human, half-fairy book, and entirely poetic dramas, the fascination of which, like the old legends of mystical yet sweet uncanoniness, grows upon the hearer. The auditor becomes aware that Miss Wycherly has found in these plays roles to which her personality is eminently suited, this being notably so in the character of the tragically triumphant Countess Cathleen. The play has for a pervading note nobility, renunciation and its reward, and its atmosphere is all of gloom, which even the sunshine may not pierce.

It is the time of the direst famine distress in Ireland, and the play opens at the Lady's Head, an inn on the estates of the Countess Cathleen, kept by one Shemus. The air is full of portents, and the bay of a dog or the hoot of an owl is seized upon by the starving peasant and his family as the precursor of worse distress. The Virgin upon the shrine in her home seems to have closed her ears to their appeals for aid. Suddenly there is a loud knock at their door, and Mary, the wife of Shemus, seized with a sudden terror, begs Shemus not to open it. He opens the door, and there enter two men of majestic stature, yet sinister withal, clad in robes of red. They announce themselves as merchants, sent from a rich and powerful master to relieve the distress by buying souls. They display great bags of gold coin. This attracts Shemus and his young son, Teig, and they parley with them. Only Mary will have naught to do with them, and calls upon the Virgin to save her home from them, for she believes they are in league with the evil one, as indeed they are, being demons in disguise. Shemus and his son sell their souls to the strangers, and are given money by them to go out and buy other men's souls, and so give aid to the stricken land. Mary refuses to sell her soul, and the merchants taunt her and swear that in the end she will belong to them, there in her own home.

The second act is in the chamber of the Countess Cathleen, and finds her at the knee of her ninety-year-old foster mother, Oona, listening to her crooning of old Irish love songs, that stir in her heart the thoughts of Kevin, a young poet, whom Cathleen has begun to dream of loving. But the girl's heart is heavy, for the famine is wearing out the lives of her people. Tales come thick and fast of depredations, and at last one comes with a story of how there are merchants traveling through the place buying souls and giving gold coin for them. The peasant who brings the tale offers to pay with the soul-bought money for thefts that he has made upon the Countess's estates. The Countess calls her steward, and bids him sell her castles and lands, all save the home, to ransom back treasure vaults and take the money to buy back the souls that are sold, and turn them to God who gave them. She calls upon the Virgin to help her in her task.

The third act is in a wood before the door of the Countess's oratory, a very beautiful setting. There comes the young poet, Kevin, eager to get the one he worships to leave the drear lowlands of death and famine, and go to the high mountain tops with him. But she refuses. She cannot leave her people to suffer, and she has a presence of more evil. He leaves her, and she kneels in prayer in the oratory. The two demon merchants come full of an evil plan to have her soul, even if they kill her to win it. But in her oratory she is safe from their power, for holy names and things are as deadly swords to them. They call upon their evil spirit accomplices and those whose souls they have bought to help them and they are obliged to obey, while their voices in protest are heard eerily moaning through the trees. The demons rob the castle of the Countess, and empty her treasure vaults while she lies worn with prayerful vigil on the steps of the altar. Then they order all their evil aids to carry the gold to the inn, the Lady's Head, that they may buy more souls with it. The Countess's servants come to her with the news of the theft, and she is heartbroken that she has no more means by which she can aid her famine-stricken people. She resolves upon a last sacrifice for them.

At the Lady's Head, in the fourth act, the two demon merchants are again at the table where they began, bargaining for more souls, which Shemus and his son are bringing to them. Mary has died of starvation rather than sell her soul. Among those who would sell their souls comes Kevin, the poet. He would give his soul away, careless of what may come to him since he has no Cathleen. But the demons will not buy his soul, nor take it as a gift, for he stands her among the other peasants, there comes Cathleen in her trailing white robes intent upon selling her beautiful soul, of a purity which the demons might gloat over for their master as a sacrifice to help to save the souls and keep the life in the bodies of her stricken children or people. The demons promise her five hundred thousand crowns for her soul and the freedom of all the souls that have been bought, but the peasants who love her on their knees beseech her to let them go and save herself. She is about to sign the contract when Kevin rushes forward to stay her hand. She resists even him, and signs the fiendish paper, a stroke of lightning filling the

place as she drops the pen, as if a protest were sent from above. Then the demons vanish, and after blessing her faithful peasants, Cathleen falls lifeless. The curtain is down for a second, and rises, showing the body of Cathleen guarded by a radiant angel. Oona, her foster mother, enters, coming in grief to seek her from the castle. She falls on her knees in awe, and the angel tells her that God in his justness and mercy has taken the soul of Cathleen, given to save others up, to the heavenly floors of peace, and left her body to the tender care of the one who loved her best on earth. The curtain falls upon the old woman in prayer.

Miss Wycherly made a lasting impression as Cathleen, and received several recalls. The role fits her admirably, and the direct and natural pathos of it was admirable. She is blessed with mobility of feature, a valuable aid to the expression of any role. Carolyn Leavitt-Jones was good in her impersonation of childish old age as Oona. Charles Gibly and Caryl Gillin made malevolently majestic figures of the two demon merchants, Frederick Soltys looked the part of Kevin, the poet, rather better than he played it. The balance of the cast played intelligently. The staging, under the direction of Miss Wycherly, was well and thoughtfully done. The play was repeated on the afternoon of March 31.

In addition Yeats' one-act morality play, *The Hour Glass*, was presented at a matinee on Friday. This is the last appearance here of Miss Wycherly in the Yeats plays this season, as she will visit other cities.

## Manhattan—A Triple Bill.

Three one-act plays by Mrs. Fiske. Represented March 27.

Count Chateau de Rohan.....George Arliss  
Frederick.....Edward Donnelly  
Baptiste.....Etienne Girardot  
Marie, Countess de Rohan.....Gertrude Graham  
Tilda.....Lucy Spencer

## A LIGHT FROM ST. AGNES.

Michel Kerouac.....John Mason  
Father Bertrand.....William B. Mack  
Toinette.....Fernanda Elicu

## THE EYES OF THE HEART.

Monseigneur d'Ancelet.....George Arliss  
Paul.....Edward Donnelly  
Monseigneur Grasset.....Robert V. Ferguson  
Remy.....Monroe Salisbury  
Didier.....William B. Mack  
Mignon.....Emily Stevens  
Annette.....Mary Madden  
An Errand Boy.....Charles Terry

Alan Dale in *New York American*, March 30.

One of the most marvelously electric, irresistible, gripping, vivid and artistic little one-act plays that it has ever been my good fortune to see was produced yesterday at the Manhattan theatre. It was called *A Light from St. Agnes*, and it was the work of Mrs. Fiske. It swept its audience so instantaneously, its appeal to one's artistic fibre was so strenuous, that a warm weather audience, inclined to be lackadaisical, rose and called for the author, and then fled into the lobby to talk about it.

It was a play that was so emotional. It was nearly horrible. One could use that much slandered adjective "gripping." The end was murder, the motive was a sacrilegious robbery, the man was a besotted drunkard, the woman was his paramour, the scene was the village of Bon Hilaire in Louisiana, there were but three characters in the play. In spite of all of which it was not morbid. It was not a cheap bid for theatrical sensationalism. It was no ridiculous rhodomontade of dime-novel realism. It was an artistic gem. If the origin of every work of art is an emotion, then *A Light from St. Agnes* can claim its place.

It was so capably acted, so exquisitely stage-managed, its appeal was so dignified yet so overwhelming, that—well, one couldn't help thinking that if Frank Keenan had been lucky enough to secure this prize the Berkeley Lyceum, now closed (*requiescat in pace*), might have been "turning 'em away," as the rude phrase goes. It is impossible to do justice to this little play on paper. Things that you intuitively recognize to be great seem bald when reduced to diagram form. Yet it would be rank injustice to say nothing of the story of *A Light from St. Agnes* simply because one feared inadequate description.

Toinette and Michel lived in a hut in the village of Bon Hilaire. They were lovely and lovely. He was wild and untrammelled, and she was scarcely less so. They lived near the Church of St. Agnes. She used to sleep on a bed in the middle of the room, because a light from St. Agnes shone upon her, and woke her in time to call Michel. To Toinette came Father Bertrand to tell her of the death of a woman who had tried to reform these lawless livers. She had left for Toinette, as she lay dying, a crucifix. Toinette's dark and dismal nature was touched, but the advent of Michel, her brutal accomplice, soon brought her back to reality.

In the church just opposite, and from the window of the hut, he could see the dead woman awaiting burial, laid out in white cloth embroidered with gold, and with a diamond cross upon her breast. As he sat there, befuddled, his cupidity grew. He plied himself with drink. Toinette lay on her lowly couch trying to sleep. The man was restive. There was nothing to indicate his intention. But by Mrs. Fiske's art you realized them.

He must possess that diamond cross from the breast of the dead woman. He would enter the church and steal it. He would even throw dirt at the face of the corpse, for he hated the reformer. But Toinette's dark nature had been impressed. There was the gift of the crucifix. Intense loathing of Michel's contemplated crime seized her. She struggled with him. A terrible tragedy loomed. The little Louisiana hut was for the moment grandiose with a stupendous conflict between the man and the woman.

By a ruse she escapes and gives an alarm that sends the bells ringing in a wild chime. Michel is trapped and he knows it. He goes and brings back the woman. He flings her upon the bed and plunges his knife into her throat. Then he washes the blood from his hands. Everything is silent. Everything is dark. He steals away. Into the utter darkness creeps the light from St. Agnes. Its rays fall upon the body of Toinette and it is irradiated. Upon this picture

Horrible, you say? No. There is not one needlessly horrible moment. There is not one hysterical, neuroathetic moment. It is the very sanity of sensation. It is absolutely and compellingly artistic. The emotions are laid bare. In long silences much of the "action" is "acted." It is tense and teeming. It reduced a hard-shell audience to the consistency of a soft shell clam.

If Mrs. Fiske had never done anything more than this one-act play she would be immediately recognized as unusual. Oddly enough, it appears that about eight years ago at the Garden Theatre two performances of this beautiful little play were given. Where were we all? I never saw it, never heard of it, and I'm glad of it, as the pleasure of yesterday would have been denied me. And it was a pleasure. There is no joy keener than that given by a fine play, perfectly acted, admirably presented.

John Mason, William B. Mack and Fernanda Elicu sent *A Light from St. Agnes* into history. The three were uncriticably excellent. Miss Elicu, an ambitious young woman, who hurled herself temptuously at the stage a few years ago, has toned down. She was exceedingly fine. So was Mr. Mack, an artist of apparently inexhaustible versatility.

It is like an anticlimax to talk of Mrs. Fiske's two other one-act plays, also given yesterday. The first, called *The Rose*, was neither new nor true, but it was made interesting by Mr. Arliss. The third, *The Eyes of the Heart*, was a pretty, sentimental little trifle, founded upon an Italian comedy. The idea was the pathetic description of a blind old man, whose poverty was concealed from him, and whose relatives painted all in rose color. A similar idea was worked out artistically in Miss Ellen Glasgow's charming novel, "The Deliverance." Mr. Arliss again distinguished himself in this.

Mrs. Fiske's afternoon with her own plays

was so successful that it is ten thousand pities there will be so few opportunities of seeing them. They are announced again for next Wednesday afternoon. Those who don't see them—well, they deserve what they get for their good money, at one or two other houses. Mrs. Fiske stamped herself as surely and as indelibly upon this season by her plays yesterday as she has done by her work in *Leah Kleschna*.

There are worse things on earth than being compelled to stay in New York. If it has been hard for Mrs. Fiske it has been a mighty good thing for New York.

## Fifth Avenue—Anna Karenina.

Drama in five acts by A. E. Lancaster, adapted from Leo Tolstoy's novel. Produced March 27.

Count Vronsky.....Henry Woodruff  
Alexis Karenin.....Theodore Roberts  
Prince Belinsky.....Gerald Griffin  
Captain Prokopyev.....A. S. Howson  
Monseigneur Landau.....Ralph J. Locke  
Vasil Leditch.....J. Gunnis Davis  
Anna.....Isabelle Evesson  
Serocha.....Lilla Vane  
Baroness Betty.....Lilla Vane  
Countess Vronsky.....Gertrude Berkeley  
Princess Belinsky.....Mathilde Deshon  
Natasha.....Mabel Crawley  
Gluka.....Marion Berg  
Lydia Ivanovna.....Charles Howard  
A Tartar Man.....Charles Howard

Anna Karenina, a dramatization by A. E. Lancaster of Count Leo Tolstoy's novel of the same name, had its first presentation on any stage last week by the F. F. Proctor stock company. The play is in five acts, the first scene being laid at the Karenins' residence in St. Petersburg. Mrs. Karenin's husband is a typically proxy Russian statesman, and when the dashing young Count Vronsky appears on the scene she falls hopelessly in love with him. The plot thickens in the second act, when Karenin discovers her feeling toward Vronsky. He turns her from the house, but retains possession of their child. In the third act we find Mrs. Karenin and Vronsky living very happily in a palace in Venice, and the woman's love for her child is the only cloud that hangs between them. In the fourth act she returns to her husband's home to plead with him to divorce her and give her back her child. He is obdurate, and she leaves after a touching scene with the child. In the last act they meet again, and everything looks dark for the lovers, until Karenin conveniently drops dead from heart failure, and Anna, her child, and Vronsky prepare to be happy ever after.

The moral of the play seems to be that it is best to follow one's inclinations in affairs of the heart and to trust to luck to straighten things out. The play was tiresome, as it lacks the elements that should interest the average audience.

The most conspicuous thing in the performance was the way in which the other characters pronounced the name of the leading personage. They nearly all called her "Honor." Isabelle Evesson played the title-role and did her best with a very trying part. Harry Woodruff was the wicked Count who ran off with Anna, and worked very hard. Theodore Roberts played Karenin somewhat stiffly, yet effectively. Gerald Griffin had a "perky" part as Prince Belinsky, and won the few laughs that were distributed here and there through the general gloom. Gertrude Berkeley appeared to good advantage and made the part of the Countess seem almost real. Little Frances proved herself a clever child, and the others did what they had to do satisfactorily. The play was well mounted and had been carefully rehearsed by Lawrence Marston.

## American—Pals.

A four-act comedy, by Edmund Day. Produced March 27.

Kate Blakemore.....Florence Hamilton  
Martin Underwood.....Fred G. Hearn  
George Wall.....William A. Quirk  
Higgins.....Hal Davis  
Ned Brumley.....J. Frank Burke  
Thomas Rupper.....T. S. Dare  
Dr. Jerry Sharpe.....William F. Powell  
Elizabeth Tuttle.....Beth Somers  
Grace Winstan.....Inez Macaulay  
Jim Graham.....James J. Corbett  
Mary Marbles.....Patay Holcomb  
Marie.....Nellie Stone

At the American James J. Corbett last week made a hit, with a smiling speech thrown in, with lots of people who wonder if he found in the prize ring the training which makes him so easy and graceful as an actor. But both of these qualities he certainly displays, and he is as playfully natural as a kitten as Jim Graham, Harvard, '99, throughout. Pals, Mr. Day's somewhat prolix comedy-drama, until the last act, when his arms and fists resume their skilled vocation, for when he isn't smashing everything in sight so that the stage resembles a demolished china shop he is engaged in the pleasant task of realistically shaking the head off or his erstwhile "pal," the sneaking Ned Brumley, also Harvard '99, well played by J. Frank Burke, who has visited his home and insulted Mrs. Jim, the girl whom he loved and lost.

Grace Winstan, played by pretty Inez Macaulay, is the girl whom the two pals love and in the first act start out fairly and squarely to win, although Ned Brumley has already deceived Kate Blakemore, his landlady's charming daughter. In the second act the game of love is played so squarely by Ned. He has an evil genius in Martin Underwood, a cripple, who hates Jim Graham and who puts all sorts of notions into Ned's head as to how to get rid of him. Underwood is suspected and more or less watched by Higgins, a deliciously rugged and unconscious hired man, as played by Hal Davis.

The jealous Ned pushes Jim, whom he realizes is the preferred one in the affections of Grace, over a steep cliff. He is saved from death by a projecting tree and when he is hauled up, fainting, the girl cries: "Speak to me, Jim!" In the third act the usual misunderstanding is caused by Ned between Jim and Grace, but it is finally straightened out and Jim manages to propose and is accepted by the girl of his heart, while Ned leaves for the Philippines to get ready for some fresh villainy.

In the fourth act he returns and in Jim's absence insults Grace, now Mrs. Jim. That starts the general smash up, for, of course, Jim is not far off, and after everything in sight has been reduced to smithereens, Mrs. Jim faints in his arms and curtain. All the leading roles were well played, and the rest of the company were fair.

## Fourteenth Street—Her First False Step.

Melodramatic farce-comedy, in five acts, by Joseph Le Brandt. Produced March 27.

Jack Walters.....E. Harry English  
Dan Matthews.....Garrett Campbell  
Bill Andrews.....J. O. Le Brasse  
William Allen.....Willie Barrows  
Jimmie Burns.....Albert Dale  
Lem Dibble.....W. F. Granger  
Dut Stebbins.....Frederick Austin  
Karl.....Den Hart  
Hans.....Harry Brown  
Helay.....James Poland  
Landlord.....Roy Moore  
Minister Farley.....Fred Elkhart  
Edna Allen.....Genevieve Blum  
Mary Foster.....Ruth Gadsley  
Teasle Donohue.....Josie Barrows  
Cordelia Donohue.....James E. Wicks  
Bud Haws.....Walter Harrington  
Sim Jimkins.....E. C. Strickland  
Hil Hayrick.....Richard Dalton  
Cy Swable.....John Dale  
Officer Dooley.....John Courney  
Officer McDuff.....Albert Dale  
Spike Dugan.....Joe Caldwell  
Fritz Schmidt.....Carrie  
Mary Jones.....Marie Bert  
Kate Prouty.....Mae Barnard  
Sue Mason.....Dorothy Gish  
Hope.....Little Mildred  
Patience.....Little Mildred

A play new to New York was the melodrama, *Her First False Step*, which pleased the patrons of the Fourteenth Street Theatre last week.

It follows conventional lines. Edna Allen, on the evening of her wedding to Jack Walters, is turned against him at the eleventh hour by the machinations of Dan Matthews, the villain, and



Mary Foster, his accomplice. Disowned by her father she goes to New York with Matthews, who after a time leaves her and her two children to starve in an attic.

After enduring extraordinary hardships Edna is finally forgiven by her father, and returns to her old home. Here virtue is rewarded when she is betrothed to her old lover, Jack Walters, shortly after her husband, a fugitive from justice, has been shot by an officer, and Mary Foster graciously gives shelter in the kitchen.

Genevieve Blinn is well suited to the role of the persecuted heroine, and E. Harry English was good in an empty part. Garrett Campbell was a capital villain, and Ruth Gadsley as Mary Foster, the adventuress, played her part exceptionally well.

There were numerous specialties, and the stage settings were adequate. Especially good was a scene of the river front near Brooklyn Bridge, and one of a circus tent, where a child was rescued from real lions.

#### New Star—in the Shadow of Darkness.

Comedy-drama in four acts by M. J. Fielding. Produced March 27, 1905.

Tildy True..... Gertrude Swigert  
Ebenzer Squire..... Frederick R. Seaton  
Frederick Millard..... Ben S. Higgins  
Elisha Higgins..... Hal Brown  
Harris Houghton..... Geo. Wharrock  
Lem Plunkett..... E. C. Townsend  
Lew Trotter..... Lee Hardy  
Judge Slocum..... Jno. D. Murphy  
Si Slimmer..... Harry R. Lee  
Spiranza..... Willie Hartford  
Willie Tarr..... Rae and Benedetto  
Acrobatic Team..... Marie Day  
Martha Squeeze..... Isabelle Clinton  
Helen Henderson..... Carlotta Gaunt  
Lucy Smithkins..... Minnie Rae  
Edna Tompkins..... Frances Clinton  
Barker..... H. Shouter

Gertrude Swigert appeared at the New Star last week in a new comedy-drama by Maurice J. Fielding, entitled *In the Shadow of Darkness*. The play is of a rural type and affords Miss Swigert abundant opportunity for comedy of the *Sis Hopkins* variety. Her work is excellent, being free from exaggeration either of costume or business. She plays the gawky country girl with a restrained humor and quiet drollery that prove very effective. The piece is well constructed, and each act ends with a sensational climax.

Lem Plunkett, Tildy True's guardian, discovers that his ward is an heiress, and plots to get control of her. He attempts to marry her off-hand, but is foiled, and then hires a vagrant to make away with her. This falling aside, he schemes for revenge, but Tildy's good luck carries her safely through the dangers surrounding her and she comes out triumphant.

Collin Varney as Lem Plunkett gave a capital sketch of a rustic villain. B. S. Higgins made a manly and convincing lover in the part of Frederick Millard. Rae and Benedetto did some novel and remarkable stunts on a revolving ladder in Act II. The Elisha Higgins of Hal Brown was a good bit, and George Wharrock was dapper and adroit as Harris Houghton. The Si Slimmer and John D. Murphy created much amusement. Lee Hardy as Judge Slocum was adequate, and Harry T. Lee did well in the small part of Spiranza. Minnie Rae furnished some grotesque humor as Lucy Smithkins, and Carlotta Gaunt as Helen Henderson rendered her role with much natural pathos. The Ebenzer Squeeze of Frederick R. Seaton was very good, and he was well supported by Marie Day as Martha Squeeze. The remaining parts were well cared for. This week *The Gypsy Girl*.

#### Yorkville—The Great Diamond Robbery.

The Great Diamond Robbery, in which Janauiche appeared years ago in New York, seemed to highly satisfy large audiences in its revival at the Yorkville Theatre last week by the stock company.

The play was well put on from a scenic viewpoint and smoothly played. Dick Brumage, the hero detective who always appears in the thrilling nick of time, was the real article that the play calls for in the hands of Will R. Walling, who is a fine, strapping figure of a man. Effie Bond, a very small young woman with accentuated eyes, played the part of Mary Lavelot, the heroine, with spirit, and Maye Louise Algen made of Mother Rosenbaum a sinister and tragic figure, rather in aspect, however, than in action. Anne Sutherland was comical as Maria Bulford, an old-timer. Milt Dawson was fairly good as Senator McCorker.

The others of the cast were: Frank Kennett, Harry Cowan; Clinton Bulford, James Cooper; Grandfather Lavelot, James Russell; Mario Marino; William Barwald; Dr. Livingston, Arthur Buchanan; Count Garibaldi, Fred E. Wright; "Sheeny" Mike, Walt Whitman; Jimmy McCune, Hillard Campbell; Phillip, Frank Melvin; Clancy, James Hunter; Branagan, Stephen Meade; Policeman, Alfred Tucker; Mrs. O'Geaghan, Charlotte Hunt; Peggy Daly, Bessie Mills; Madame Miranline, Winifred Voorhees. The attraction this week is *Thelma*.

#### At Other Playhouses.

**ACADEMY.**—The one thousandth performance by Blanche Bates of the Princess Yo-San in the *Belasco-Long Japanese play*, *The Darling of the Gods*, falls on Monday, April 17, and the event will be marked by appropriate souvenirs.

**AMERICAN.**—James J. Jeffries will appear here this week in *Davy Crockett*. Note of the performance will be made next week.

**BELASCO.**—Mrs. Leslie Carter continues successfully in *Adrea*. The one hundredth performance will be celebrated next Wednesday night.

**BIJOU.**—David Warfield continues with uninterrupted prosperity at the Bijou in *The Music Master*. Mr. Belasco announces two more extra midweek matinees, the first on Thursday, April 13, and the second on Easter Thursday, April 27. These probably will be Mr. Warfield's last extra performances of the season, though there is no limit to the probable extent of his run.

**CRITICION.**—Nancy Starr will be succeeded next Monday by Jinny the Carrier, in which Annie Russell will be the star.

**DALY'S.**—There will be a revival by John C. Fisher of *San Toy*, with James T. Powers in his old part, beginning April 17.

**FOURTEENTH STREET.**—The bucolic *Sis Hopkins* is the week's attraction, with Rose Melville in her original part.

**GARDEN.**—George Ade's pictorial comedy, *The College Widow*, goes merrily on.

**HUDSON.**—The Lady Shore will give way next Monday to *The Heir to the Hoar*.

**LEW FIELDS.**—The last week of *It Happened in Nordland* is at hand, but the attendance is still very large.

**LIBERTY.**—Sixty residents of Pittsburgh occupied boxes and seats at *The Education of Mr. Pipp* March 29.

**LYRIC.**—The Shuberts will commemorate the one hundredth performance of *Fantana* here April 11 by giving away sterling silver vanity mirrors.

**MAJESTIC.**—Kellar, the magician, will succeed Buster Brown next week.

**MADISON SQUARE.**—This theatre will be closed Good Friday night, and on that evening Mrs. Temple's Telegram will be given at New Britain, Conn.

**MANHATTAN.**—But two weeks remain of the season of Mrs. Fluke and the Manhattan company in *Leah Kleschna*. On Wednesday afternoon, the performance of *The Rose, A Light from St. Agnes*, and *The Eyes of the Heart*, so successful on March 27, will be repeated.

**METROPOLIS.**—Confessions of a Wife was seen here last week by unusually large audiences. This week's attraction is *Queen of the White Slaves*.

**NEW YORK.**—Henry W. Savage puts forward here for the twelfth time in New York the Prince of Plisen for an indefinite run. The cast includes Jess Dandy, Louise Willis, Arthur Donaldson,

Ivar Anderson, Jeannette Beagard, Almyra Forrest, Marie Welsh, Stella Martine, Percy Ames, James Sullivan, Harriet Burt, and Pauline Huntley. This is the first time this piece has been offered at popular prices on Broadway.

**MURRAY HILL.**—William Bramwell reappears in New York at this house this week in *Captain Barrington*, in which he successfully plays three parts.

**WALLACK'S.**—F. C. Whitney's production of *Stanislaus Stange's The School for Husbands*, with incidental music by Julian Edwards, in which Alice Fischer returns to Broadway as a star, was made at Wallack's Theatre last night (Monday). Miss Fischer is supported by a company which includes Jameson Lee Finney, Arthur Forrest, Joseph Kilgour, Wilfrid North, Charles Bowser, Robinson Newbold, H. Bruce Delamater, Edward Dresser, Henry Boloso, Grace Elkins, Frances Stevens, Mrs. Goldfinch, Ida Jeffreys, Goodfriend, Lucy Ashton and others.

**WEST END.**—Charles Grapewin, in *The Awakening of Mr. Pipp*, is the attraction this week at this house. George A. Blumenthal, manager of this house, and also of Eugene Blair, says he has completed arrangements whereby Miss Blair will begin an eight weeks' stock engagement here on Monday, May 1. Mr. Blumenthal has accepted from Marie Doran a version of *Charlotte Corday*, which Miss Blair will present during her season, as well as a version by Fernand Eliscu of *The Fires of St. John*. Miss Blair will probably appear in a few special matinee performances of new plays. She will open her season with *Oliver Twist*.

#### AMATEUR NOTES.

Radcliffe College graduates and Harvard men gave *The Mikado* in Jordan Hall March 30. The opera was well staged and the costumes handsome and brilliant. It was under the auspices of the Radcliffe College Alumnae Association for the benefit of the library fund, and a large number of society and college men were the patrons. There were other performances Friday night and Saturday afternoon. *Katisha* was played by Josephine Martin instead of Mrs. S. Henry Hooper, who had a severe cold and was unable to sing.

The Alliance Senior Dramatic Club will give six performances of Shakespeare's pastoral comedy, *As You Like It*, at the Alliance Auditorium, April 29, 30, May 1, 6, 7 and 8.

The French Society of Columbia University presented Moliere's comedy, *Le Medecin Malgre Lui*, March 31, at Barnard Theatre. F. Lage played the part of Agnarelle and Marie Louise Fontaine as Martine; both were well received. Generous applause was also given Carita Spencer as Jacqueline and Marina McLaughlin as Lucinde. Others in the cast were C. S. Robert, L. J. Mercer, O. R. Houston, J. E. Marching and Charles Collins. Moliere's comedy was preceded by a one-act farce, *Le Train No. 12*, by Fernand Belsier, with Marie Louise Fontaine and John Harold Marching in the two parts. It was also well played and received. Everything was in French, so it was a Gallic evening.

*Le Hulan*, a drama in five acts, by Tola Dorian, and *Le Bonhomme Jadis*, a play in one act, by Henri Murger, were presented March 31 at Carnegie Lyceum by the French-speaking residents of the neighborhood of Greenwich House, this city. The object of the entertainment was to promote the formation of a permanent club of French residents in this city and to aid in the settlement work of Greenwich House. A large audience was well pleased. The casts were:

**LE BONHOMME JADIS.**  
Ernest Perrin  
Octave..... J. de Monval  
Jacqueline..... Mrs. P. Frayn

**LE HULAN.**  
Ernest Perrin  
Pere Pascal..... Rene Wildenstine  
Francis Larsen..... Charles Kremer  
Un Capitaine de Hulan..... Ch. Ortiz  
Un Sergeant de Hulan..... Louis Mory  
Marie..... Marie Louise Graunt  
Hayvett..... Stephanie Metz  
Madame Richast..... Madame Sissan  
La Mere Genevieve..... Cecile Kremer  
Alphonse..... Marie Freval

M. Perrin's art was up to the reputation he made when with M. Cazes' French company at the American Theatre earlier in the season.

The Triangle Club, of Princeton University, gave *The Pretender*, a comic opera in two acts, by John Matter and J. Dayton Voorhees, the lyrics and music by Kenneth Clark, at the Waldorf-Astoria, April 1, with the following cast: Nasha Baccarat, H. O. Milliken; Princess Bessie, R. S. Duxstine; Mustapha Din, W. W. Righter; Alexander, A. T. Potter; William Perkins, G. L. Burton; Mrs. Angelica Perkins, G. L. Sargent; Corinne, R. S. Barbee; Christine, G. S. Warren; Norris Latimer, H. S. Jones; Lord Winterstet, D. C. Hamilton; Dr. Aesopus Bauble, H. B. Halliday; Pierre Espron, J. L. Martin; Jean Vetchend, J. A. Carey; Jules Beaufaire, E. J. Koehler; Horatius Hawkins, K. R. McAlpin; Nick O'Teene, H. G. Treadwell; Abdallah, C. T. Tittmann. Chorus—1905. H. Cadwalader, A. Ely, Jr., C. C. English, R. H. Leake, C. A. Brooks, N. Brooks, J. H. Euerbach, H. H. Armstrong, T. M. Longcope, E. H. Mager, J. Matter, J. D. Voorhees, C. H. Walcott, E. S. Ward, and E. Young; 1906. H. W. Ambrose, L. D. Froelick, F. C. Letts, W. C. Motter, P. H. Schaff, C. I. Voorhees, and R. C. Vet; 1907. L. H. Brown, H. L. Dillon, R. A. Draper, T. J. Durrell, C. A. McClintock, A. Menefee, N. James, and B. L. Rees; 1908. F. Leake. The piece was well liked by a fashionable audience and reflects credit upon a great institution and its undergraduate cleverness, being well drilled (especially the dances), and delivered. The songs, "Spoony Girl," "Hotlary Mary," "Zuluand Gooseberry," "Jimmy the Toub," "I Couldn't Stand For That," and the closing chorus of the second act were especially liked. "Gooseberry" was encored five times and "Hotlary Mary" with its dance, received four encores. The piece had many bright local and college hits, and was the best club has produced.

The Omega Phi Society of the Thurston Preparatory School, Pittsburgh, Pa., presented an original Japanese comedy, *The Revenge of Shari-Hot-Su*, in the assembly room of the school on Friday afternoon and evening of March 21. The play was presented by the following cast: Shari-Hot-Su, Helen Stevenson; Negayo, Myrtle Hargrave; Kioto, Edna Sidenberg; Harold Armstrong, Myra Thornburg; Mrs. Beaconsstreet, Cyra Thompson; Nina Mary Everson; Moigulfa, Rhea Keimman; Toyama, Mary Thomas; Geisha Girls, Edith Johnson, Sarah Christian, Harriet Schreuder, Margaret Aiken, Marie Elizabeth French, Catherine Verner, Florence Wood, and Marion Aiken.

The Harvard Chapter of the Delta Upsilon gave their first public presentation of *The Silent Woman* after their graduates' presentation, in Brattle Hall in Cambridge, Mass., March 30. C. Kempner as Truett, and Harold Deming as Morose earned their enthusiastic welcomes, as did Paul Christie as Epicoene, Arthur Greene as Mistress Otter, Arthur Hurin as Sir Amorous La Foole, and Harold Johnson as Sir John Daw. There was the Boston presentation March 31 in Potter Hall, Huntington Avenue. There will be another Cambridge appearance in Brattle Hall Friday, April 7, and one at Wellesley College April 15.

*Deus ex Machina*, an original comedy in three acts, by Winnifred Hawkrige, a Wellesley Junior, was presented March 31 in Jacob Sleeper Hall, Boston University, under the auspices of the Philomathean Society, by the Sigma Kappa Sorority. The play was received by the students that crowded the hall with great enthusiasm. Those taking part were Mary V. Page as Mrs. Hill, the widow; Carrie A. Bemis as Mrs. Hill's daughter, Louis A. Moreau as Malcolm Smith, John B. Riley as Professor Grossenkopf, an inventor, and Karl G. Baker, who played the role of a dummy suitor, appearing as Count von Schauff of Sweetersollern. The comedy was directed by Karl G. Baker.

#### ACTORS' CHURCH ALLIANCE NEWS.

National (and Local) Headquarters, Manhattan Theatre Building, Broadway and Thirty-third Street.

Forbes Robertson was a feature of the meeting held in Baltimore on Sunday, April 2, for the benefit of the local branch of the Alliance. He delivered an address in which he said:

"In its great and commendable mission of placing the playhouse in its proper light with the public, and in correcting certain features which should be regulated if possible, the Actors' Church Alliance of America has a deep plea in my heart. In seeking the highest in our productions of comedy and tragedy on the stage, our great Anglo-Saxon drama of Shakespeare through this organization will be maintained in its proper place; for surely let it not be said that this country fails to support so priceless a treasure and takes no interest in these great plays."

"The Actors' Alliance will do much, also, to sweep away all criticism founded upon bad judgment and for religious reasons. I am sorry to see the attitude which is taken by many of the priesthood upon this subject, but I feel sure that with the active work of the Actors' Church Alliance much can be done to remedy this, and that eventually, hand in hand with the priesthood everywhere, the promotion of the stage will be urged as a means of the highest moral and intellectual culture."

The interest in the welfare of this association is also deeply seated from the fact that I, too, am opposed to the open playhouse on Sunday night. The previous speaker, Mr. Catlin, who is president of the New York Chapter, has just told you that the Alliance hopes to do something in some way to correct this evil—something toward the passage of laws or theatrical regulations; and this will be a big achievement if accomplished.

"The Alliance can do much also toward the realization of the best in all departments of the stage. We shall probably always have dance halls with us, but if they are kept decent and clean there is no reason why they should not exist as well as the higher branches of art."

Under the title of "Stage People and Church People," the Rev. August Bilkoew gave an interesting and effective discourse in which he dwelt upon the estrangements of the past and the bright prospects of harmony restored between the people of the stage and of the church. Under the heads of "Illusion," "Inspiration," and "Instruction" he pointed out the varying phases in which the power and the charm of the drama at its best must ever be presented, and paid noble tribute to the representatives of the stage, by whom those principles have from time to time been most marvelously maintained. Recognizing and rejoicing in the growing indications of a deeper and wider appreciation of the theatre on the part of the church, he made an eloquent appeal to the latter to be always just to the faithful player and ennobling play.

Other exercises included the opening prayer by the Rev. Charles E. Guthrie, an earnest appeal in the interests of the Chapter by Frank Gilmore, greetings from the National Council and an interesting statement about the approaching General Convention by Edyth Totten, secretary of the National Council, and an address by Charles T. Catlin, President of the New York Chapter, setting forth in detail the ends and aims of the Alliance and presenting many interesting facts showing the good work already accomplished. Mr. Catlin paid warm tribute to the chaplains for their unselfish and devoted services, and spoke particularly of the excellent results that have followed the entertainments and social receptions which have now become a popular and most useful feature of the undertakings of the New York Chapter.

The Chapter was fortunate in having the services of Mrs. Harry E. Gilbert, Mr. Harry A. Truax, Miss Eva Wintz, Messrs. J. B. Hall, John A. Haughton, and Martin Alsop as singers, and Mr. L. F. Miller in piano solos. The general conduct of the service was in the hands of the President of the Chapter, the Rev. William H. Falkner. At the close of the meeting many applications were made for membership.

Mrs. J. Alexander Brown was hostess at the tea served at the New York headquarters last week, and among those present were Mrs. John Consaul, Mrs. L. Moore, Eden Greville, Irene Langford, Regina Well, Mrs. Hudson Liston, Mrs. R. A. Greenfield, Leslie Palmer, Alexander Law, Harry Humphrey, and "Aunt Louisa." Tea will be served as usual next Thursday.

A banquet will be given on April 5, at the Imperial Hotel, in honor of Mrs. Mary Gibbs Spooner, Brooklyn's successful manager, whose birthday falls on that date. The Brooklyn Chapter of the Actors' Church Alliance will tender the banquet, and 250 guests are expected, among them the Rev. James H. Darlington, the Rev. Father James Crowley, the Rev. S. Giffard Nelson, Mrs. Newton Bennington, Edyth Totten, the Rev. Walter E. Bentley, Charles Catlin, and Rosa Rand. Mrs. Spooner is president of the Brooklyn Chapter, and will address the guests. Ida Ackerman is chairman, while the committee are Mrs. Frank Rutter and Mrs. B. F. Johnston. There will be representatives from each branch present.

#### DEATH OF WILLIAM H. MECKER.

William H. Mecker, one of the oldest actors of the American stage, died from the infirmity of old age on March 31 at his home in New Rochelle, where he had been living in retirement. He was born in Saratoga, N. Y., in 1822. He had a cousin, Mrs. B. F. Conway, who was an actress and who was later the owner of the Brooklyn Theatre at the time when it was burned, and through her he was led to adopt a stage career. He began in light comedy at twenty-three, appearing in Montreal in 1843, under the management of George Skerrett. He then took up Shakespearean roles, in which he appeared with Edwin Forrest and E. L. Davenport.

He first appeared in New York city at the Old Bowery in April, 1848, as Richmond in *Richard III*. On Sept. 21, 1848, he appeared at the New York Academy of Music as Gay Eldred; or, *The Bride of a Politician*, which had only two performances. On Aug. 3, 1872, he was in the cast of *The Sea of Ice* at Wood's Museum. He appeared at the Bowery Theatre on Jan. 13, 1873, as Rodolph in *The Twelve Temptations*. As Archbishop of Canterbury in *Henry V* he appeared for an engagement in the revival of that play by George Edmunds at Booth's Theatre, beginning on April 10, 1876. On Nov. 4, 1879, he began an engagement with Edwin Booth at the Grand Opera House, appearing as the Duke of Venice in *Othello* and in other roles.

In comedy roles he played Mr. Harriman with Nell Burgess in *The Widow Bedott* at Haverly's Fourteenth Street Theatre during the seasons of 1880-1881. On Jan. 27, 1883, he was Gaffer Pottle in the first production of *The Silver King* in New York, at Wallack's Theatre. Mr. Mecker left the stage and joined the United States Army in the Civil War, serving in the Sixth Connecticut Infantry, which was organized by his brother. He was promoted to lieutenant, served six months, resigned, and returned to the stage. In 1868 he married Nellie Sprague, who afterward appeared with him on the stage. She survived him. Mr. Mecker retired from the stage in 1888. He had made his home for the past thirty years in New Rochelle. He was a member of Huguenot Lodge, No. 46, F. and A. M., of New Rochelle.

#### COMPANIES CLOSING.

Daniel Sully will close a successful season at Our Pastor at Columbus Ohio, April 12. His next season's tour will open with the same play at Kingston, N. Y., Sept. 1.

An Aristocratic Tramp will close April 8 at Toledo, Ohio, for two weeks, to be over the scenery and make a few changes in the cast. It will reopen April 23 at Aurora, Ill.

At Liberty, Ada Boshill next season, March 1906.

#### AMONG THE DRAMATISTS.

Lloyd Bingham has secured an option for next season on Henri Dumay's musical comedy, *The Little Millionaire*, recently presented in Paris. He intends to put Amelia Bingham in the play.

Gabrielle d'Annunzio's *Under a Bushel* was produced at the Manzoni Theatre in Milan March 27. The theatre was crowded, but the audience considered the piece inferior to his former works.

The new Milton Royle play, *The Squaw Man*, in which William Faverham is to be starred by Liebler and Company, will have its initial presentation at the Star Theatre, Buffalo, Monday, April 24. A reading of the play was given on the stage of the Liberty Theatre last Friday morning. On Sunday the entire company left for Buffalo, where rehearsals will continue until the opening. It will be staged by the author.

Catulle Mendès' latest play, *Scarron*, a comedy in five acts and in verse, was produced at the Theatre de la Gaite, Paris, March 30. It is well constructed, finely poetic and was enthusiastically received. Coquelin, *ainé*, triumphed as Scarron, who is paralyzed and seated in an arm-chair most of the time.

Francis Wilson is to produce a one-act play by Austin Strong and Lloyd Osbourne entitled *The Little Father of the Wilderness* on Monday evening in Philadelphia, as a curtain-raiser to *Cousin Billy*. It may be continued during the rest of the season.

Frank Pixley and Gustave Luders have contracted with Charles Frohman for a musical comedy to be delivered in October and produced shortly afterward. Mr. Luders left March 31 for Pasadena, Cal., where he will meet Mr. Pixley and begin work immediately.

Le Meilleur Part, a drama in four acts, by Maurice Mairand, author of *St. Cendres*, was produced at the Theatre Antoine, in Paris, March 31. This first dramatic effort includes the color, talent and sensual fury which please in M. Mairand's historical romances. Its theme is the assumption that the best way to deal with women is not to win them by persuasion, but to proceed abruptly. Costumes and scenery were gorgeous.

J. J. McCloskey, author of *Across the Continent* and other very successful melodramas, announces to *THE MIRROR* that he is now at work on a local melodrama that he firmly believes will prove to be his masterpiece. It is a good play—a play that will be successful," says Mr. McCloskey. "I purpose myself to get some money out of it. The other successful plays I have written have made fortunes for other persons."

Charles Frohman has obtained exclusive production rights in America of plays to be written by Captain Robert Marshall for the next three years.

#### THE STOCK COMPANIES.

A permanent stock company will open at the Columbia Theatre, Newark, next month under the management of M. J. Jacobs. Jane Kennark will be leading woman and J. Henry Kolker leading man. Albert Kearney will be leading heavy, Joseph Dalley, comedian. Others are Teresa Maxwell, Mary Saunders, Harry Stubbs. It will open April 3 in Sergeant James.

The Imperial Theatre stock company, of Providence, R. I., is to be reorganized early this month and a number of prominent New York actors have been engaged for it. William Courtleigh, now playing in *Sherlock Holmes*, has been engaged as leading man. Florence Rockwell is to be the leading woman. The heavy roles will go to George Stencer, a member of Cecilia Loftus' company. Charles Kinsley will assume the light comedy parts. Other New York players who will become members are Robert V. Ferguson and Ruth Holt, besides two or three who have not yet been definitely decided upon. It is likely the Providence house will open April 17 with its new company in *Romeo and Juliet*.

The Grand Opera House, Toronto, will have a stock company for a Spring and Summer engagement, under the management of George Chenet, formerly of Gus Hila's staff. The season will open in May and continue up to the time the regular season opens. Mr. Chenet was in Toronto last week arranging plans with A. J. Small, the present manager.

A. J. Edwards has joined the Yorkville stock company for the rest of the season.

#### SAID TO THE MIRROR.

**NORMAN GIMMER:** "I wish to say in regard to Walter M. Thomas, concerning whose illness several incorrect items have appeared in the papers recently, that the well-known actor, in Dr. Givens' sanatorium at Stamford, Conn., that he is not in a deplorable condition as has been stated, but is suffering from acute melancholia, largely caused by constant brooding over the recent death of his sister. Mr. Thomas was some weeks ago removed from the apartment of a male professional nurse at 426 Central Park West, and taken by his brother-in-law, Ralph Cranmer, to the sanatorium at Stamford at the expense of the Actor's Fund. He is now improving there, although Dr. Charles Moak, the Fund physician, reports that his condition may result in paresis. Mr. Thomas made his last appearance in *Home, Folks*. Last Summer he was with the Denver Stock company, and he has been a valued member of the Belasco and Frohman companies."

**ANNA BOYD:** "I did not retire from *The Earl* and the *Girl* because of ill health, but because I did not care for the part."

**MOULTON, THOMPSON AND MOULTON (INC.):** "We note in *THE MIRROR* of April 1 that Frances Aymar Mathews accuses us of pirating the play *Lady Peggy*. This is unqualifiedly false. We are not playing this piece with any of our Bennett-Moulton companies, nor anything resembling it. Moreover, we are the proprietors of every play in our repertoire except *The Lady of Lyons* and *The Lyndon Bank Robbery*. We think it very unjust that such a statement should be made."

**CLARA TAPSFIELD:** "Will you kindly grant me space to say a few words to my numerous friends, who having seen the account in *THE MIRROR* of my illness, have sent me such cheerful letters. Many friends coming to Chicago have called to see me, cheering me with their presence, and the letters are so numerous I find it impossible to reply to all. I wish to thank them, one and all, and to assure them they have helped me to be brave. I am studying my last part with pleasure and eagerness when the curtain falls on the last act that His verdict may be that I played it better than all others. My sincere thanks are also due to George D. Macintyre, of the Actor's Society, for his letters of sympathy and the bundle of 'Belle's' he so kindly sent."

**MARIE NIBLO:** "I wish to say that the statement appearing in *THE MIRROR* of March 25 in regard to Mons. Niblo dying in poverty in Denver and his being provided with every comfort by John Moore, a former dramatic agent of Denver, now a wealthy bilious of London is a mistake. Not a person in the profession ever assisted Mons. Niblo throughout his long illness of five years. I earned myself every dollar that contributed to his care and comfort by acting in the capacity of chief in various hotels. I supplied him with every comfort and when I was not able to give him the care he needed I employed a nurse to care for him. At the last we lived in a tent, where he would have been glad to see any one, but no one came, and at his funeral the profession was only conspicuous by their absence. I say all this to justice to myself and him. Mons. Niblo was the youngest son and last survivor of his father's family, the late William Niblo, founder of Niblo's Garden. I can substantiate each of these statements."

#### OF INTEREST TO REPERTOIRE MANAGERS.

Of special interest to repertoire managers and producers are the announcements that the Actors' Church Alliance of America has decided to give a series of matinee performances of *The Little Millionaire*, by Henri Dumay, at the Liberty Theatre, Buffalo, N. Y., beginning on Monday, April 24. The play was given on the stage of the Liberty Theatre last Friday morning. On Sunday the entire company left for Buffalo, where rehearsals will continue until the opening. It will be staged by the author.





### THIS WEEK'S ATTRACTIONS.

#### Pastor's.

La Ray and Clayton, Caron and Herbert, Cliff Gordon, Tom Brown and Siren Navarro, H. V. Fitzgerald, Irene Franklin, Dudley and Cheslyn, Morton and Diamond, Arminta and Burke, Nessen and Nessen, Tom Bateman, Millie Zoar, Behrand and Dannebaum, vitagraph.

#### Keith's Union Square.

Milton and Delle Nobles, Annie Abbott, Three Yosecars, Empire Comedy Four, Raymond and Caverly, Dillon Brothers, Great Scott, Cooke and Clinton, Wood and Hay, Ollie Young and Brother, Martin Brothers, Rich and Harvey, Ross and Hatch, biograph.

#### Proctor's Fifth Avenue.

Old Heidelberg, with Harry Woodruff, Isabelle Evesson, Gerald Griffin, H. Dudley Hawley, Lilla Vane, Gertrude Berkley and Marion Berg in the cast. Vaudeville: Thomas Q. Seabrooke, Edith Richards, Pete Baker, Delphino and Delmora, motion pictures.

#### Proctor's 125th Street.

The Only Way, with a cast including William J. Kelley, Beatrice Morgan, Riley Chamberlin, Harry Stubbs, Helen Whitman and others. Olio: Twelve American Girls, Basque Quartette, Marguerite and Hanley, motion pictures.

#### Proctor's Twenty-third Street.

Frank Keenan and company in The System of Dr. Tarr, Thomas Q. Seabrooke, Dida, John Ford and Mayme Gehrue, assisted by the Ten Daisy Girls (first time here); Piccolo Midgots, Marion Garson, Josephine Gassman and "picks," Four Livingstons, O'Brien and Dunlop, Brothers Melvin, the Noles, Short and Edwards, motion pictures.

#### Proctor's Fifty-eighth Street.

The County Fair, with Nell Burgess in his original role, assisted by William Ingersoll, Grace Reals and others. Olio: James Harrigan, Lillian Bender, motion pictures.

#### Colonial.

Edna Wallace Hopper in Captain January, Mrs. Annie Yeaman and Louis Wesley, George W. Monroe, Dinus Troupe, Almont and Dumont, May Belfort (American debut), Clat Clayton, Jenkins and Jasper, moving pictures.

#### Hurtig and Seamon's.

Barney Fagan and Henrietta Byron, Eva Westcott, Canfield and Carleton, De Koe Trio, Martini and Maximilian, Carlisle dogs and ponies, Missie Delmore, Roattino and Stevens, St. Onge Brothers, moving pictures.

#### Hammerstein's Victoria.

Henry Miller and company, Carter De Haven Sextette, Bedini and Arthur, Edith Helena, Al. Fields, Allini's ape, Mayme Remington and her Buster Brownies, Aerial Shaws, Three Ramoniers, vitagraph.

#### Circle.

Cecilia Loftus, Marshall P. Wilder, Eva Williams and Jac Tucker, Tchow's cats, Joseph Maxwell's Firemen's Quintette, Four Bard Brothers, Edwin Latell, Aurie Dagwell, Owley and Randall, vitagraph.

### LAST WEEK'S BILLS.

**PROCTOR'S TWENTY-THIRD STREET.**—"Ireland's Own Band," which seems to have been re-organized to a great extent since it was seen at the Circle, headed the bill. George Drum is still the conductor, and he manages to lead without either music or baton. Pat Tuohy, the famous piper, has been added, and the Kelly Trio of dancers are still the star features. Arthur Walker sang "The Wearing of the Green," with no trace of Irish brogue or Irish fervor. He was allowed to sing in the afternoon only, and his place was taken in the evenings by Lily Powell, soprano. As a musical organization the band, as it now stands, is far better than the original. Adgie and her lions created a furor, as usual. Edie Fay, whose ebullient effervescence never seems to wane, sang a couple of new songs and wound up with "The Belle of Avenue A," winning the usual applause. She looked most charming in a black velvet gown that fitted snugly. Frederick Bond put on a sketch called Handkerchief Number 15, which proved to be a condensed version of The Arabian Nights. It was more or less amusing to those who are not yet tired of the mother-in-law joke. Mr. Bond was funny at times in the leading role, but was handicapped by the amateurish efforts of Freeman Benton, who had no idea of the very breezy role of the "Rubber Girl." Another member of the cast who was "the limit" was Bertram Hardcastle, who played Ralph. Octavia Ritchie was fairly good as the mother-in-law. The others were Ed. Trimble, Lotta Bunnelle, Margaret Hamilton and Bessie Mills. Mr. Bond has laid aside the valuable trade-mark it has taken him so many years to establish, and his billing is now Bond and Benton. In these strenuous days when names count for so much this seems rather foolish. In the matter of vaudeville acts Mr. Bond has been anything but ambitious. He seems content to serve up old things while from a man of his training we should reasonably expect at least two brand new productions each season. The laughing bit of the bill was made by Victor Moore, Emma Littlefield and their assistant, who plays "props." Miss Littlefield now does a burlesque dance, instead of the one she formerly used, and the skit is even funnier than before. Elmer Tenley raised a number of giggles with his monologue, and Roberts, Hayes and Roberts scored in their amusing sketch. Marguerite and Hanley were warmly applauded for their fine acrobatic and balancing act. Both are equally strong and their turn differs from anything now on the boards. Barrett and Belle, Shungopavi, Thomas and Thompson, Gilson and Countess and the motion pictures filled out the bill.

**COLONIAL.**—The policy of straight vaudeville was inaugurated at this house last week, when an excellent bill was presented, headed by Charles J. Ross and Mabel Fenton. In the sketch, Just Like a Woman, in which a good temperance lesson is taught, and in which both players do fine work. Mr. and Mrs. Mark Murphy presented their latest act, The Coal Strike, for the first time here. Mr. Murphy is a coal heaver, who has carried a ton of coal down five flights of stairs, and because the woman who has employed him refuses to pay him as much as he thinks he is entitled to he starts to carry the coal back again. After he has carried four or five baskets of the coal upstairs she comes to his terms. She then engages him to appear with her in a production of Romeo and Juliet, and the rest of the act is burlesque of the broadest kind, with Mr. Murphy cutting a most grotesque figure in red tights. Even before a slim audience the other afternoon the act made a hit, though it is not quite as good as others that these clever performers have been seen in. Lola and Nellie Hawthorne sang "The Gondolier" and "The

Willow Pattern Plate," with special scenery and pretty costumes, and were warmly applauded. Blocksom and Burns, with the stage draped in dark blue, went through their screamingly funny grotesque act with much success. Ward Baker, the "Farmer-boy Violinist," charmed everyone with his playing, especially with his final number, "Because." In which his instrument actually seemed to be singing the words of the song. It was beautifully done, and won for the player a most enthusiastic recall. Eva Westcott was seen once more in An Episode of Modern Life, and her work was watched with interest. William Gould, who recently returned from Africa, did his familiar act, in which he was assisted by Valesca Sterratt. Every joke used in the act is older than the hills, and Rae and Brosche would not be pleased at the way in which Mr. Gould does their business of turning up the leg of his trousers. Herbert's splendid dogs, Albany, Ostrado and biograph were the other numbers.

**PASTOR'S.**—Holcombe, Curtis and Webb revived A Winter Session, their schoolroom sketch, with the greatest possible success. The singing was, as usual, a notable feature of the act, and encores were in order at every performance. Carlin and Otto, the German comedians, and Smith and Cook, the eccentrics, won laughs by the score. Mabel Carew and Gertie Hayes repeated the hit they made here some weeks ago in a very attractive act called The Derby Race. Duke Johnson and Mae Wells were seen once more in their very entertaining specialty, in which they introduced some of the cleverest work ever done by a colored couple. Edward and Kate Lovitt, with acrobatics and jugglery, scored heavily. Frank Whitman, the dancing violinist, who has the only act of its kind, proved a talking feature and won emphatic approval. The Chadwick Trio (not from Ohio) did some fine work in Hank Hoover's Holiday. Ida May, of the trio, is an exceptionally clever little miss, and the Pastor patrons enthused over her in an unusual way. The Lyric Comedy Four, in Uncle Rudolph's Visit; Al Friend, Hebrew Impersonator; Barrington and Martell, George W. Hussey, Charles Farrell, and the vitagraph came in for their share of the applause.

**HAMMERSTEIN'S VICTORIA.**—Herbert Kelcey and Effie Shannon presented Journey's End in Lovers' Meeting and scored a great success. The Woodland Nymphs, headed by the Rooney Sisters, were seen in their bright singing and dancing act. The Empire City Quartette repeated the success they invariably make. Bert Leslie and Robert L. Dalley made their Manhattan debut in vaudeville, in a skit called Going Abroad, which is execrably funny. The comedians are ex-

and Louis Wesley topped the bill in a sketch called Oh, Gee! It's Great to Be Crazy. The act was put together for laughing purposes, and it fills the bill very well indeed. Mrs. Yeaman appeared in a genteel make-up, but her quaint humor was none the less potent on that account. Mr. Wesley was at his best and his song, "Roxiana Dooley," made a big hit. Blind Tom aroused interest on account of his past record. Ward and Curran scored a big laughing success in The Terrible Judge, the best sketch they have ever had. Archie Boyd, assisted by Robert Galliard, was seen to advantage in Will M. Cressy's sketch, After Many Years. Nora Bayes brought down the house with her songs. Charles Kenna as the Fakir chatted glibly and entertained the audience most successfully. Howard Brothers, clever banjoists; D'Alma's dogs, Leigh Brothers, Jack Irwin, Earl and Wilson, John J. Sheppard and Carrie Ward in an amusing skit called The Foolish Mr. Wise, the Two Ashtons and the biograph were also on hand.

**PROCTOR'S 125TH STREET.**—The Wife was presented by the stock company, with William J. Kelley as Robert Gray, James E. Wilson as John Rutherford, Beatrice Morgan as Helen Truman, Grace Thorne as Mrs. Bellamy Ives, Robert E. Hill as Matthew Culver and Helen Whitman as Mrs. Amory. The piece was staged beautifully and the performance was most commendable. The vaudeville features were Crane Brothers, Mudtown Minstrels, the La Tels, equilibrists; Leo Carillo, mimic, and the moving pictures.

**PROCTOR'S FIFTY-EIGHTH STREET.**—Northern Lights drew good houses last week. William Ingersoll played John Swiftwind excellently, while Harold Hartsell as Sidney Sherwood won frequent applause by his clever acting. Byron Ougley as Wallace Grey, Wallace Erskine as Lieutenant Sherwood, George Howell as Don Horton and Agnes Scott as Dorothy Dunbar all did well. Grace Reals made her first appearance as leading woman of this company and was warmly welcomed. She played Helen Dare cleverly. The olio embraced the Basque Quartette, Raymond and Caverly and the pictures.

**HURTIG AND SEAMON'S.**—The Ten Ichl Troupe astounded the Harlemites with their wonderful tricks, and Harry La Rose and company convulsed them with The Sailor and the Horse. Other excellent acts were given by Georgia Gardner and Joseph Maddern, the Musical Avolos, Brown, Harrison and Brown, Rae and Brosche, Talbot and Rodgers, Miller and Kresko, Johnny Farrell, and the picture man.

**PROCTOR'S FIFTH AVENUE.**—The production of Anna Karenina is covered in another column. The olio last week was headed by a new act called

### DEATH OF WILLIAM J. HOLPIN.

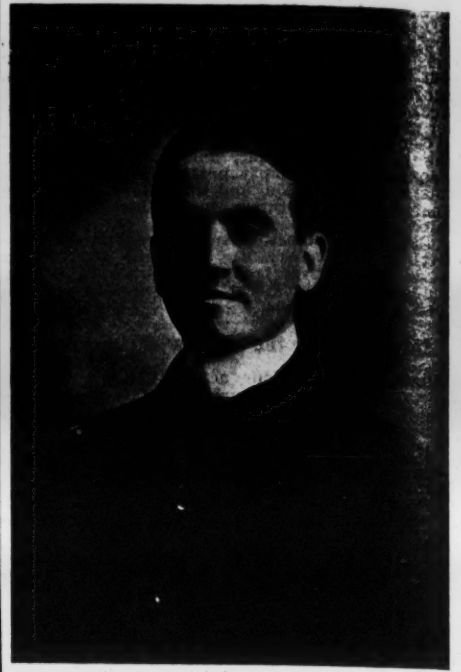


Photo by Marceau, Los Angeles.

William J. Holpin, known to vaudeville managers and performers as the husband of Papiata, the dancer, died at his residence on the Papiata Stock Ranch, at Concord, in the Ygnacio Valley, California, on March 11. Mr. Holpin had been in failing health for some time, and left Chicago about four months ago to seek rest and recuperation in the delightful California climate. He was thought to be on the mend, and was finding great relaxation in looking after the training of several thoroughbreds that were being made ready for the races at Oakland. He was practically alone at the time of his death, there being only a few servants in the house, his sister having returned to her home in Oakland the evening before the end came. His wife was finishing an engagement at the Grand Opera House in Pittsburgh when she received the telegram announcing Mr. Holpin's death. Manager Harry Davis kindly released her before the evening performance and she took the midnight train, arriving at her home on Wednesday evening, March 15. The funeral took place on Saturday, March 18, the interment being made in the Mariuz Cemetery, where Mr. Holpin's mother is buried. Mr. Holpin was a native of Wisconsin and was about thirty-eight years of age. During his youth he was much interested in athletics and sports of all kinds, and had a wide acquaintance with sporting men throughout the country. He was a quiet though genial man, who made friends readily and kept them without effort, and his loss will be genuinely mourned. He invented and perfected the electrical appliances used in his wife's performance, and in addition to superintending her work, managed her tours so successfully that he placed her in the front rank of vaudeville attractions. The sympathy of the entire profession will go out to Mrs. Holpin in her great bereavement. Her season was to have lasted only until April 1, when she expected to return to her home to spend the Summer with her husband, looking after the horses and the ranch that they both loved so well.

### The Burlesque Houses.

**DEWEY.**—The Merry Maidens Burlesquers provided a bright, lively entertainment last week. The olio included Patti Carney, the Flatts, Three Flying Bathbuns, the Vans, and Nellie Hanley. This week Parisian Widows.

**GOTHAM.**—The Indian Maidens, including several young squaws of great beauty, attracted big houses throughout the week. This week, Al. Reeves' company.

**LONDON.**—The Rentz-Santley company, with the Carl Damman Troupe as principal entertainers, scored heavily. This week Majestic.

**MINER'S BOWERY.**—Sam Devere's company made merry to the satisfaction of large crowds. This week Trocadero.

**MINER'S EIGHTH AVENUE.**—Al Reeves' Big Beauty Show, including Andy Lewis and Murphy and Nolan, pleased. This week High Rollers.

**OLYMPIC.**—The Darling Daisy Burlesquers appeared last week and are followed this week by the City Club.

### THOMPSON AND DUNDY QUIT COLONIAL.

The Colonial Music Hall, New York's newest theatre, which was opened by Thompson and Dundy and Tom W. Ryley on Feb. 8, will be in other hands on and after April 10, as the Hippodrome managers sold their lease on Saturday to the Colonial Theatre Company, made up of J. M. Rehl, who built the house; Willis Holly, secretary of the Board of Park Commissioners, and M. R. Blumberg, owner of the Yorkville Theatre. The house was opened with a musical farce called The Athletic Girl, and the pantomime, A Duel in the Snow, with a few vaudeville turns thrown in. After a few weeks a burlesque on Leah Klesch was put on and ran for one week, and last week the policy of straight vaudeville was inaugurated. The new lessees have not announced what they will do with the house, but it may be stated authoritatively that Percy G. Williams will be its manager, and that he will add it to his chain of vaudeville theatres.

### NEW MANAGER FOR WATSON'S.

Watson's Cozy Corner in Brooklyn has a new manager. His name is Harry Hammerstein, and he is a son of Oscar, the famous New York manager. The house will be known hereafter as the Nassau Theatre, and Mr. Hammerstein will do everything possible to build up a paying patronage. Burlesque will be the attraction for the rest of this season, but early in the Fall it is likely that high-class vaudeville will be the rule. The ratskeller in the basement will be entirely renovated, and the house is midway between Hyde and Behman's and the Orpheum, and the competition for attractions will undoubtedly be very keen.

### MCCADDON'S CIRCUS SAILS.

The American Circus, under the management of Joseph T. McCaddon, who is a brother-in-law of James A. Bailey, sailed for Europe on Saturday last from Hoboken on the St. Andrew of the Phoenix Line for Dunkirk. The circus is a big one, and will occupy sixty-seven cars when it is being moved from town to town. It will travel through the same territory as Buffalo Bill's Wild West Show. Mr. McCaddon was formerly the executive manager of Barnum and Bailey's Circus, and has had much experience in this line of work. He is accompanied by that prince of press agents, Whiting Allen, who will use his best efforts to make the people of Europe realize that there is "something doing" in the amusement line.

### WILLIAMS SECURES ANOTHER THEATRE.

Percy G. Williams, manager of the Circle and Orpheum theatres in New York and Brooklyn, has taken a lease of the theatre at Manhattan Beach, Coney Island, and will open it about the middle of June. It is needless to say that high-class vaudeville will be the attraction, and that Mr. Williams will give the public the same big bills that have made his other houses so popular.



### HERRMANN THE GREAT.

THE MIRROR presents this week a striking and original picture of Herrmann the Great and his assistants, who have just finished the Orpheum Circuit tour with such an enormous success that before leaving Chicago last week, while he was performing at the Olympic, he was re-engaged for next season for the Orpheum Circuit by Martin Beck. It is officially reported that Herrmann broke the record of the season in every theatre in which he has appeared. He is now playing the Western circuit, and previous to his sailing for Paris, where he and his wife will spend their Summer vacation in their beautiful

extremely clever and kept the house in great humor. They were assisted by Maude Emery and Alexander la Rue. The act is full of cleverly arranged nonsense and is bright and interesting throughout. Elizabeth Murray made her first appearance at this house, and became a solid favorite from the start with her songs and stories. Callahan and Mack were delightful in The Old Neighborhood. The boomerang throwing of Rawson and June, smart comedy work and dancing by Chris Bruno and Mabel Russell, the Three Marceans, comedy acrobats, and the vitagraph helped to pass the time merrily.

**CIRCLE.**—There is something in a name after all. The name of Thomas Q. Seabrooke headed the bill here last week, and the name probably received a very large salary, as names very often do in vaudeville. The efforts of the actor who owns the name were anything but entertaining. By contrast the genuine comedy work of James J. Morton shone more brilliantly than ever, and he was given an ovation. Even if Mr. Morton were nameless he would be a great card in any programme. Jewell's Automatic Electric Manikin Theatre proved a delight to young and old. The Orpheum Comedy Four sang and did their comedy stunts with great success. Dida finished a second very successful week. The Brittons were warmly applauded for their very smart dancing. Moulter Sisters, in a fine bar act, the Aerial Shaws, Terley, and the vitagraph did pleasing turns.

**KEITH'S UNION SQUARE.**—Mrs. Annie Yeaman

"Villa l'Enchanteresse," he will be seen again in New York city week of May 1 at Percy Williams' theatre, where he will present for the first time in the East his latest creation, "Elopement," performed by Marie Herrmann. He has now in preparation an entirely new programme, surpassing anything heretofore achieved in the field of magic. A series of new and sensational illusions, besides his famous sleight-of-hand tricks, will be introduced in the act, which will be surrounded with gorgeous scenery, representing the "Salle des Fetes" of the Tuilleries, Paris, where Napoleon III used to give the court entertainments.

**The American Girls.** There are twelve misses who go through a series of four songs, showing the evolution of the American young woman. Indians, Puritans, Hoop-skirt girls, and Gibson girls are shown in the order mentioned, with appropriate songs and dances. The lyrics were written by Harry Williams and the music by H. T. MacConnell, who staged the act. It proved a pleasing novelty, the girls were liberally applauded. Lillian Bender, a clever violinist; O'Brien and Dunlop, Gregory and Wood, and the motion pictures were also in the bill.

### BIG BUSINESS AT THE CIRCUS.

The Barnum and Bailey Greatest Show on Earth is running along right merrily at Madison Square Garden, and enormous crowds are taxing the capacity of the immense auditorium at every performance. There were a few accidents last week, but the performers were not seriously hurt. Maurice Ancillotti, one of the brothers who perform the simultaneous acts of looping the gap and flying the chasm, was injured on Tuesday night. The frame of his bicycle broke just as he was completing his part of the act, and he had a bad fall. On the same evening Frank, of Orville and Frank, fell while he was being juggled by his father, and received several bruises. Mr. Bayes has appointed Tuesday, April 11, as the day on which the orphans and inmates of charitable institutions of the city will have their annual treat.



VAUDEVILLE.

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# B. F. KEITH'S THEATRES AND VAUDEVILLE BOOKING CIRCUIT

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PRESS COMMENTS:

One of the most charming "skits," that has been seen at any of the local theatres for a long time is "The Widow Wise," etc., etc.—*Lawrence, Mass., Sun*. A musical comedy sketch, which is making a hit, is "The Widow Wise."—*Fall River, Mass., News*.

"The Widow Wise," a clever musical sketch, attracted much favorable attention, and won much applause. —*N.Y. Herald*.

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# Mike S. Whallen's Boy Mike

From The London Music Hall and Theatre Review, March 10th, 1905.

## AT THE CANTERBURY.

A Clever Raconteur and a Charming Coon Songster.

Going to a music hall is somewhat akin to "plunging" in a lottery: you may pull out a prize or two, or you may draw all blanks. The Canterbury lucky-bag is not usually a very successful one, but on this occasion it is his most pleasing task to make an affidavit of more than ordinary satisfaction. In the role of a playgoing little Jack Horner, he put in his thumb and pulled out a very decided plum. The name of the prize which abundantly rewarded him for a wet and blustery journey to Westminster is Mike S. Whallen. A certain famous dean once said that any one could be funny, but that it took a rare combination of qualities to constitute a wit. Mr. Whallen would have earned the commendation of the caustic author of that truism. The art of being droll is fast taking its place among the accomplish-

ments which belong to a past generation and are unknown to the present one. Of the "red-nosed" comedian, who "mouths" questionable and alleged jokes in strident tones and a stereotyped style, there is ever a wearisome plethora. Therefore Mr. Mike Whallen is as refreshing as a bright ray of sunshine breaking forth upon a grey-dull day. Wisely eschewing those conventional eccentricities of garb which are supposed to be the accessories of comedy (and are frequently its antithesis), Mr. Whallen comes forward faultlessly attired, and without a particle of "make-up," an agreeable innovation in his line of business for which he deserves to live long and prosper. His manner of delivery in recounting several most amusing story-tellings is wholly praiseworthy, and if he "negotiates a corner" at times by the narrowest possible margin of safety, it is so deftly done that he who would object must be hypersensitive. There are few artists before the public who can carry an audience with them with the clean which distinguishes this gentleman's admirable method. His concluding contribution (in re-

sponse to vociferous and genuinely unanimous endorsement something of a tour de force, and a novelty seldom adventured upon since Theodore Hook, its most brilliant exponent, passed away. Extemporaneous versifying on the stage is a lost art. Mr. Whallen has revived it, and with such extreme cleverness that the whole house rewards him with (literally) thunderous applause. Selecting his subjects on the spur of the moment from the audience, and from pretty well all parts of the house, he neatly weaves them into the verses of his song, which is taken at a quick tempo, and is never at a loss for rhyme or "point" for an instant. A well-known face in the stalls, some people hardly of dress or mannerism of an occupant of a box, a latecomer entering the hall, each instantaneously provides the matter for an impromptu, which is never offensive and always provocative of good humored merriment. Mr. Mike S. Whallen is decidedly an artist of originality; any one who listens to him once will come away with the conviction that he would like very much to hear him again.

Reasonable prices will rule and matinees will be given every day.

## VAUDEVILLE IN LONDON.

MIRROR BUREAU, TRAFALGAR HOUSE, GREEN STREET, LEICESTER SQUARE, W. C., LONDON, March 18.

A contemporary states that an important meeting has been convened to establish equity once more between the magnates of the music hall and theatrical world. If this equity depends upon the permitting of sketches on the vaudeville stage, it seems that it does not disturb the various variety managements very much, for sketches are still as much in vogue as ever. It appears nothing more than a farcical juggling with an old Parliamentary law, which is hardly ever put into practice now, and, if it were, it is obviously unfair that the few "financiers" who pull the strings on the legitimate stage, should interfere with a question that should be entirely, in my opinion, left to the public, and the public certainly do want good sketches at the music halls. Once this matter is definitely settled it will give a long-wished-for opportunity to the many really excellent American playlets to extend their engagements to this side.

I was amused to read in the Sunday edition of a New York paper of the successes of several vaudeville turns, returned from a spasmodic visit on this side. I happen to know of some mentioned, who have, to quote this extravagant paper, made a terrific furore, and yet have only appeared here at a rehearsal or a matinee show. Successes apparently can be conjured up from nowhere, and that I think somewhat detracts from those who genuinely deserve the laurels of fame, won on their own merits and not from newspaper interviews.

The Shepherd's Bush Empire has an excellent feature in Paul Spadoni, who draws huge crowds twice nightly to that popular house. His act needs no description, as it is so well known in America. Spadoni knows how to make his act appear sensational, and the audience do not fail to show their appreciation. With their usual grace, the Three Macarte Sisters appeared on both the stiff and slack wire, the latter being held between the strong teeth of two suspended from a trapeze, for the miniature skirt dance performed by the third. They dress their act very neatly, and find a steady success in the atmosphere of refinement which they so pleasantly combine with ability. James and Marie Finney, in their well-known aquatic display, seem to be as popular as ever. I quite expected to see them developing fins by now, they seem so at home in the water. Clarke and Hamilton seem to meet with the same happy fate wherever they appear, and are not permitted to conclude their act without giving their rather hackneyed encore song about a Chinaman and a Gelsia. I am certain a change in the encore, at least, would be doubly acceptable. An act that would be appreciated at any house is given by the Katos, who have rather a novel way in exhibiting their miniature automatic theatre by using their own heads on dolls' bodies. A troupe of fox terriers made Mike Emmy's act very pleasant, and introduced a certain amount of humor which is an agreeable change in this sort of act.

At the Coliseum La Lole Fuller, who is described as "marvelous," has, I think, to depend on her past unquestionable claim to this adjective more than she can on her present appearance. It seems unfortunate for Miss Fuller, whose name is so extensively connected with illuminated serpentine dances, both here and on the Continent, that her act is condensed to such a short space of time that one only sees some pretty scenic effects and imagines what she might have done in them. The dance of the 1,000 veils has an extraordinary appearance from the spectacular diversion it created, and the atmosphere seemed quite sacred when "Ave Maria" was sung by the choir. Miss Fuller's rather statuesque position in white on a pedestal with a bevy of draped women must have been a unique one to see, usually so volatile. What was seen, however, seemed to be appreciated by the audiences. Wilson and Waring are appearing at the same house for the first time since the lamentable loss of his previous partner, the late Mrs. Wilson. Wilson has not forgotten any of his humor, and the woman who works with him now has fallen in the right groove of assisting Wilson in duplicating his previous successes.

Rather a relic from the past is Will Bishop's dance in My Collywog the nursery scene he appeared in. I remember his making quite a hit with it in the Empire ballet. Round the Town, some years back. The Cecy Mee Troupe have a striking aerial act, which seems quite adapted to the Coliseum. They work smartly and capture their audience by the daring feats they exhibit. The American Comedy Four are a humorous set of vocalists, who make good and present a striking difference from the straight work of the Meister Glee Singers, who are excellent, lending tone and refinement to the bill. The musical spectacle, Port Arthur, was most realistic, and carried in the best possible way on the revolving stage. One could well be carried away to the Eastern scenes of horrors, were it not that the din of the firing made one rather anxious to find the relief of quietude in the theatre's spacious coffee-room. The other programme was drawing vast audiences, who were massed outside as left the theatre. The attractions in this bill were Madge Lessing, Terry and Lambert, Mario and Dunham Trio, Keno Walsh, Melrose and Montrose, and Barton and Ashley, quite a strong "bunch" of Americans, also Duncan's collie dogs, Winifred Hare, and Madame Alice Esty, the prima donna.

Rastus and Banks made their London debut at the Palace Theatre on Monday night, and they did not suffer from their appearing on the same bill as the other colored turn, Grant and Grant. In fact, they were quite a pleasant contrast. The former have a very good act, and Rastus is about as full of American ginger as any colored artist I have ever seen. He works with a snap that is a refresher to the stolid performers one is apt to run against frequently on this side. He does some clever tumbling, and Miss Banks helps him splendidly. Millie Lindon, that charming singer, is at the Palace, and appeals greatly to the select audience with the pathos she portrays in her well-chosen songs. Horace Goldin is in his last two weeks, and has the sole credit of having appeared before Royalty on four occasions within one week. I understand he has quite a bunch of pins now,

those being the objects with which Royalty have been pleased to show their appreciation of him. This reminds me that Arnold de Biere is also being appreciated by the big personages in Germany, where his act is the talk of all the towns he has appeared in.

Sinon and Paris, who arrived a few days ago from the States, are appearing this week at the Empire Palace, Hackney, with success. Josephine de Witt is also in London, having arrived at the same time.

Frankie Bailey, Mabel Lynne, Bona Hoffman, Mae Sherwood, Violet Handy, and Florence Averell have arrived in London. REVONOC.

## THURSTON TO TOUR THE WORLD.

Howard Thurston has completed many new and startling illusions, which he will arrange into a complete combination of his own, and will make a tour of the world lasting over a year and a half, opening in Honolulu in May. Mr. Curtis will act as manager for the tour. Mr. Thurston is the originator of more illusions, etc., than any living magician, and this new effort should meet with great success. Mr. Curtis is thoroughly familiar with the countries to be visited and has mapped out an excellent route.

## MORE BIG STARS FOR VAUDEVILLE.

Frank Keenan, who made a most pronounced artistic success of his venture at Berkeley Lyceum, in attempting to establish a theatre devoted to the presentation of one-act plays, but who did not find the venture profitable, has decided to return to vaudeville, and is presenting The System of Dr. Tarr at Proctor's Twenty-third Street house this week. Edna Wallace Hopper is another star who has succumbed to the inducements held out by the vaudeville managers, and is playing Captain January at the Colonial Music Hall.

## VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Blank will be furnished on application. The names of performers with combinations are not published in this list.

Abbott, Annie—Keith's, N. Y., 3-8, Keith's, Phila., 10-15.  
Adaline and Rubber—Empire, Terre Haute, Ind., 3-8.  
Adams and Taylor—Amphion, Bklyn., 10-15.  
A. D. A. M. S., M. J. E.—Orpheus, London, 10-15.  
Addison and Livingston—Floating Palace, Parkersburg, W. Va., March 27-28.  
Adie and Lions—Sheedy's, New Bedford, Mass., 3-8.  
Albright, Maybelle—A. and S., Boston, 3-8.  
Aldrich, Phyllis—Columbia, St. Louis, 3-8.  
Allen, Searl and Violet—Howard, Boston, 3-8, H. and S., N. Y., 10-15.  
Allini's Monkey—Victoria, N. Y., 3-8.  
Allison, Mr. and Mrs.—Temple, Detroit, 3-8, Olympic, Chicago, 10-15.  
Almont and Dumont—Colonial, N. Y., 3-8.  
Altons, The—Lyceum, Park City, U., 3-8.  
Amoros, Mlle.—Keith's, Boston, 3-8.  
Anderson and Goines—Poll's, New Haven, Conn., 3-8.  
Antrim and Peters—O. H. I., Indianapolis, 3-8.  
Arantia and Burke—Pastor's, N. Y., 3-8.  
Ardelle, Jennie—Bijou, Fall River, Mass., 3-8, Poll's, Springfield, 10-15.  
Armstrong and Holly—Olympic, Chgo., 3-8, Haymarket, Chgo., 10-15.  
Armstrong and Bjou—Des Moines, Ia., 3-8.  
Ashton and Earle—Orph., Springfield, O., 3-8.  
ASHTON, MARGARET—Empire, New Cross, Eng., 3-8, Empire, Stratford, 10-15.  
Ashtons, Tom—Keith's, Phila., 3-8, Keith's, Prov., 10-15.  
Aug, Edna—Orph., Bklyn., 3-8.  
Aurio, Daisy—9th and Arch, Phila., 3-8.  
Austins, Tossing—Circus Variete, Copenhagen, Denmark, 10-15.  
Aver, H. and Healey—Olympic, Chgo., 3-8.  
Avolos, Musical—Proctor's, Newark, N. J., 3-8.  
Baader-La Velle Trio—Grand, Milwaukee, 3-8.  
Baker, Pete—Proctor's 5th Ave., 3-8.  
Bancroft, Musical—Family, Poughkeepsie, N. Y., 3-8.  
Barda, Four—Orph., N. Y., 3-8.  
Barnea, Arthur—Haymarket, H. Chgo., 3-8.  
Barnes, Stuart—Cook's, Rochester, N. Y., 3-8.  
Barr and Evans—Family, Mahanoy City, Pa., 10-15.  
Barratt Sisters—Orph., Los Angeles, 3-15.  
Barrington—Bijou, Des Moines, Ia., 3-8.  
Barry, Mr. and Mrs. Jimmy—O. H. I., Indianapolis, 3-8.  
Bartlett, Musical—Bijou, Racine, Wis., 3-8, Grand, Joliet, Ill., 10-15.  
Barton and Ashley—Coliseum, London, Eng., March 6-April 8, Empire, Hackney, London, 10-15.  
Basque Quartette—Proctor's 125th St., 3-8.  
Bateman, Tom—Pastor's, N. Y., 3-8.  
Bates, Louis—Star, Tonawanda, Kan., 3-8.  
Bates, Nora—Keith's, Phila., 3-8, Park, Worcester, Mass., 10-15.  
Be-Anno, The—Pastor's, N. Y., 10-15.  
Beauvais, Louis—9th and Arch, Phila., March 27-28.  
Bedini and Arthur—Victoria, N. Y., 3-8.  
Bedonin Arabs—Haymarket, Chgo., 3-8.  
Behmer and Jurgens—Orph., Cleveland, 3-8.  
Behrend and Dannenberg—Pastor's, N. Y., 3-8.  
Belfort May—Colonial, N. Y., 3-8.  
Belle, La—Casto, Fall River, Mass., 3-8.  
Bellman and Moore—Shea's, Toronto, 3-8, Keith's, Cleveland, 10-15.  
Belmans, The—Zoo, Toledo, 3-8.  
Belmont, Joe—G. O. H., Pittsburgh, 3-8, Maryland, Balto., 10-15.  
Bender, Lillian—Proctor's 58th St., 3-8.  
Benner, Emelle—Howard, Boston—Indefinite.  
Benham and Freeman—G. O. H., Grand Rapids, Mich., 3-8.  
BERGERE, VALERIE—Keith's, Prov., 3-8.  
Bliss, Bliss and Bliss—Columbia, St. Louis, 3-8.  
Bliss, John—Orph., New Or., 10-15.  
Blizley, Edgar—H. and B., Bklyn., 3-8.  
Blanche, La Belle—Colonial, N. Y., 3-8.  
Blondells, The—Hopkins, Louisville, 3-8.  
Robe, Cella—Temple, Detroit, 3-8.  
Boises, Four—Orph., Los Angeles, March 27-28.  
Bond, Frederick—Keene's, Bklyn., 3-8.  
Booker and Corley—Poll's, Bridgeport, Conn., 3-8, Fall River, Mass., 10-15.  
Borely Arthur—Orph., Dayton, O., 3-8.  
Boyd, Archie—Keith's, Prov., 10-15.  
Boydelle, Sam—Family, Mahanoy City, Pa., 3-8.  
Brady, The—Empire, London, Eng.—Indefinite.  
Brighany, Louise—Albuquerque, N. M., 3-8.  
Briggs and Hazard—Casto, Fall River, Mass., 3-8.  
Bright Brothers—Tivoli, London, Eng., March 27-22.  
Brittons, The—Orph., Bklyn., 3-8.  
Brooks, Herbert—Orph., Denver, 3-8.  
Brown and Navarro—Pastor's, N. Y., 3-8.  
Brown, Harris and Brown—Hathaway's, New Bedford, Mass., 3-8, Proctor's 23d St., 10-15.  
Brown Brothers—Haymarket, Chgo., 3-8.  
Brown, Harry—Haymarket, Chgo., 3-8.  
Brown, Whistling Tom—H. and S., N. Y., 3-8.  
Bryant and Saville—Columbia, Cincinnati, 3-8.

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But we had to sail in order to bring GOOD NEWS to Tony Pastor's week of April 10.  
N. B.—GOOD NEWS is a novel idea suggested by Theodore Roosevelt.

Burke and La Rue—Orph., Omaha, 2-8.  
Burns, Harry—Bijou, Quincy, Ill., 3-8.  
Burroughs, Charles and Minnie—Family, Mahanoy City, Pa., 10-15.  
Burton and Brooks—Chase's, Wash., 3-8.  
Burton's Bell Ringers—Casino, Los Angeles, 3-8.  
Burton's Dogs—Chase's, Wash., 3-8.  
Busch-De Vere Trio—Orph., Denver, 3-8.  
Busch and Gordon—Bijou, Fall River, Mass., 3-8.  
Bush, Frank—Amphion, Bklyn., 3-8.  
Byron and Blanche—Cineograph, Spokane, Wash., 3-8.  
Caffrey and Grant—Casino, Manchester, N. H., 3-8.  
Calcedo—Proctor's 5th Ave., 3-8.  
Calders, A. K.—Proctor's, Albany, N. Y., 3-8.  
Callahan and Mack—Keith's, Phila., 3-8.  
Cameron and Toledo—Grand, Joliet, Ill., 3-8.  
Campbell and Caulfield—Keith's, Prov., 3-8.  
Canfield and Carleton—H. and S., N. Y., 3-8.  
Capitine, Alice—Columbia, St. Louis, 3-8.  
Caprice—Poll's, Bridgeport, Conn., 3-8.  
Carberry and Stanton—Hopkins, Louisville, 3-8.  
Carter, Al.—Columbia, Cincinnati, 3-8.  
Carlin and Otto—Amphion, Bklyn., 3-8, Chase's, Wash., 10-15.  
Carroll's Dogs and Ponies—H. and S., N. Y., 3-8.  
Carroll—Orph., Bklyn., 3-8, Chase's, Wash., 10-15.  
Carmen Sisters—G. O. H., Pittsburgh, 3-8.  
Carmontella—Casto, Fall River, Mass., 3-8.  
Caron and Farnum—Howard, Boston, 3-8.  
Caron and Herbert—Pastor's, N. Y., 3-8.  
Carrie and Dumont—Keene's, Bklyn., 3-8.  
Carroll and Clarke—Arcade, Toledo, 3-8.  
Carrollton and Hodges—Bijou, Calumet, Mich., March 27-28.  
Carter and Waters—Orph., New Or., 3-8, Hopkins', Memphis, 10-15.  
Cassady, Eddie—Family, Lancaster, Pa., March 27-28.  
Castano, Edward—Detroit, 2-8, Toledo, 9-15.  
Chamberlains, The—Empire, South Shields, Eng., 3-8.  
Empire, Edinburgh, Scot., 10-15.  
Chassino—Cook's, Rochester, N. Y., 3-8.  
Chester, Alice—H. and B., Bklyn., 3-8.  
Chevalier, Albert—Keith's, Cleveland, 3-8, Shea's, Buffalo, 10-15.  
Cinderella—Casto, Fall River, Mass., 3-8.  
Clark, Lucy—Keith's, Boston, 3-8.  
Clark, Wilfred—Orph., Bklyn., 3-8.  
Claude, Toby—Shea's, Toronto, 3-8.  
Clayton, Jenkins and Jasper—Colonial, N. Y., 3-8.  
Climo and Cassels—Keith's, Phila., 3-8.  
Clifford and Burke—Hopkins, Louisville, 3-8.  
Clippor Trio—Haymarket, Chgo., 3-8.  
Collier and McBride—Keene's, Bklyn., 3-8.  
Colne's Dogs—Keene's, Bklyn., 3-8.  
Colby and Way—Maryland, Balto., 3-8.  
Cole and Johnson—Orph., Minneapolis, 3-8.  
Collins and Keene—Lyric, Cleveland, 3-8.  
Collins and O'Brien—Keene's, Chgo., 3-8.  
Columbians, The—Orph., Denver, 3-8.  
Conlon and Hastings—Richmond, North Adams, 3-8.  
Constantine Sisters, Three—Hopkins, Louisville, 3-8.  
Conway and Leland—Empire, Belfast, Ire., 3-15.  
Cook and Clinton—Keith's, Phila., 3-8.  
COOKE AND MISS ROTHERT—Circus Variete, Copenhagen, Denmark, 1-30.  
Cook and Haves—Proctor's, Newark, N. J., 3-8.  
Cooks, Ten Musical—H. and B., Bklyn., 3-8.  
Cooper and Robinson—Orph., Frisco, 3-15.  
Coote, Bert—Maryland, Balto., 3-8.  
Corbly and Burke—Poll's, Bridgeport, Conn., 3-8.  
Courthorn, Emmett—Orph., Kansas City, 2-8.  
Courthorn, Jane—Casto, Fall River, Mass., 3-8.  
Craig, Musical—Trent, Trenton, N. J., 3-8.  
Craw, Lawrence—Howard, Boston, 3-8.  
CRANE, MR. AND MRS. GARDNER—Keith's, Phila., 3-8, Keith's, Prov., 10-Indefinite.  
CRESSY, WILL M. and BLANCHE DAYNE—Orph., Omaha, 2-8, Orph., Bklyn., 3-8.  
Crosby and Foley—Casto, Fall River, Mass., 3-8.  
Curtis and May—Poll's, New Haven, Conn., 3-8.  
Cullen, James H.—Orph., New Or., 2-8.  
Cutty, Six Musical—Portland, Port., Me., 3-8.  
DAY, EDMUND—Brooklyn, N. Y., March 27-22.  
Day and Chance—Columbia, St. Louis, 3-8.  
Dagwell, Aurie—Circle, N. Y., 3-8.  
Dahliss, Lee—Orph., Minneapolis, 2-8, Orph., Omaha, 9-15.  
Dahl, Katherine—Circus Variete, Copenhagen, Denmark, 1-30.  
Dalley, Peter F.—Keith's, Boston, 10-15.  
Dalvins, The—Keith's, Boston, 3-8.  
Danforth, Pearl—Keith's, Boston, 3-8.  
Darlington, Mabel—Amphion, Bklyn., 3-8.  
De G. G. H. and B., Bklyn., 3-8.  
De Alms's Dogs and Monkeys—Keith's, Prov., 3-8.  
De Boises, The—Crystal, St. Joseph, Mo., 3-8.  
De Butz, Count—Hopkins, Louisville, 3-8.  
De Haven Sextette, Carter—Victoria, N. Y., 3-8.  
De Kolt—London, London, Can., 3-8.  
De Leon, Clement—Poll's, Springfield, Mass., 3-8.  
De Onzo Brothers—Orph., New Or., 3-8.  
De Van Brothers—Olympic, Chgo., 3-8.  
De Van and De Van—Empire, Boston, 3-8.  
De Vine and Schultz—Family, Lancaster, Pa., 3-8.  
Dean, Cliff—Grand, Nashville, 3-8.  
Deane, Sydney—Orph., New Or., 3-8.  
Delmore and Darrell—Family, Lancaster, Pa., 3-8.  
Delmore and Onelda—Keith's, Phila., 3-8, Chase's, Wash., 10-15.  
Delmore and Wilson—Glasgow, Scot., 3-8, Empire, Edinburgh, 17-22.  
Delmore, Misses—H. and S., N. Y., 3-8, H. and B., Bklyn., 10-15.  
Delphino and Delmore—Proctor's 5th Ave., 3-8.  
DeLorelli and Gilmora—Keene's, Bklyn., 3-8.  
Derenda and Green—Tivoli, Cape Town, S. A., Feb. 27-April 13.  
Deveau, Hubert—Dockstader's, Wilmington, Del., 3-8.  
Devoy, Emmett—Proctor's, Newark, N. J., 3-8.  
Dexters, The—Rich and Arch, Phila., 3-8.  
Diamond and Diamond—London, London, Can., 3-8.  
Dida—Shea's, Buffalo, 3-8, Temple, Detroit, 10-15.  
Dida—Proctor's 23d St., 3-8.  
Dida—Maryland, Balto., 3-8, Keith's, Prov., 10-15.  
Dila—Brothers—Keith's, N. Y., 3-8, Keith's, Phila., 10-15.  
Dilus Troupe—Colonial, N. Y., 3-8.  
Dixon and Anger—Maryland, Balto., 3-8.  
Dixon, Burt and Leon—Arcade, Toledo, 3-8.  
DOHERTY SISTERS—Casino, Nice, France, 1-20.  
Doherty's Poodles—Lyric, Cleveland, 3-8.  
Dolan and Lennart—Poll's, Springfield, Mass., 3-8.  
Dollar Troupe—Maryland, Balto., 3-8.  
Don and Thompson—Haymarket, Chgo., 3-8.  
Dorgeval, Therese—Hopkins, Louisville, 10-15.  
Downey Leslie T.—Novelty, Stockton, Cal., Feb. 27-May 8.  
Doyle, Major—Hathaway's, New Bedford, Mass., 3-8.  
D's and D's—G. O. H., Grand Rapids, Mich., 3-8.  
Jack's, Chgo., 10-15.

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Drake's Dogs—Orph., Minneapolis, 3-8.  
Drewes—Tivoli, London, Eng., Feb. 6-Indefinite.  
Dresser, Louise—Orph., Kansas City, 2-8.  
Dudley and Cheslyn—Pastor's, N. Y., 3-8.  
Duffin-Beddy Troupe—Shea's, Buffalo, 3-8.  
Dunons, Three—Maryland, Balto., 3-8, Chase's, Wash., 10-15.  
Dunbar's Goats—Chgo., 3-9, Bijou, Quincy, Ill., 10-15.  
Dunbars, Casting—Poll's, New Haven, Conn., 3-8.  
Duncan, A. O.—Columbia, St. Louis, 3-8.  
Dupont, Mary—Lawrence, Mass., 3-8, Fall River, 10-15.  
Durbville, Fay and Lola—Haymarket, Chgo., 3-8.  
Earl and Wilson—Keith's, Phila., 3-8, Keith's, Bklyn., 10-15.  
Earle and Leo—Family, Lancaster, Pa., 3-8.  
Early and Lake—Olympic, Springfield, Ill., 10-15.  
Eberly, John—Arcade, Toledo, 2-8.  
Ebert, Franz—Empire, Boston, 3-8.  
Eckert and Borg—Poll's, Bridgeport, Conn., 3-8.  
Edwards, Charles—Howard, Boston, 3-8.  
Eldridge, Pres—G. O. H., Pittsburgh, 3-8, Keith's, Phila., 10-15.  
Elsoson, The—Shea's, Toronto, 3-8.



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 Elmo, Pete and Allie—Empire, Terre Haute, Ind., 3-8.  
 Elton, Sam—G. O. H., Pittsburgh, 3-8, Chase's, Wash., 10-15.  
 Emerson and Omega—Haymarket, Chgo., 3-8.  
 Empire City Quartette—Victoria, N. Y., 3-8, Proctor's 23d St., 10-15.  
 Empire Comedy Four—Keith's, N. Y., 3-8.  
 Ernest, Charles—G. O. H., Pittsburgh, 3-8.  
 Remonde, Mr. and Mrs. Edward—Trent, Trenton, N. J., 3-8.  
 Everhart, The Great—Casino, Paris, France, 1-30.  
 Exposition Four—H. and B., Bklyn., 10-15.  
 Fagan and Byron—H. and B., Bklyn., 3-8.  
 Felt, Eleanor—Temple, Detroit, 3-8.  
 Felt and Barry—Amphion, Bklyn., 3-8.  
 Fern Comedy Four—Comique, Seattle, Wash., 3-8.  
 Fernandez-May Trio—Tivoli, Sydney, N. S. W., March 27-April 30.  
 Ferrell Brothers—Keith's, Prov., 3-8.  
 Fields, Al—Victoria, N. Y., 3-8.  
 Fields and Hanson—G. O. H., Butte, Mont., 3-8.  
 Fields, Happy Fanny—Empire, Glasgow, 3-8.  
 FIELDS, W. C.—Wintergarten, Berlin, 1-30.  
 Filson and Errol—Shea's, Toronto, 3-8, Keith's, Cleveland, 10-15.  
 Flahay and Burke—Bijou, Fall River, Mass., 3-8.  
 Fisher and Johnson—Grand, Joliet, Ill., 3-8.  
**FISHER, MR. AND MRS. PERKINS**—Keith's, Cleveland, 3-8.  
 Fitzgerald, H. V.—Pastor's, N. Y., 3-8.  
 Fitzgerald-McCoy Trio—Bijou, Fall River, Mass., 3-8.  
 Flood Brothers—Pol's, Springfield, Mass., 3-8.  
 Flynn, Joe—Mohawk, Schenectady, N. Y., 3-8.  
 Ford and Gebure—Proctor's 23d St., 3-8.  
 Foster and Foster—Orph., New Or., 3-8.  
 Fox and Hughes—Utahna, Oden, Utah, 3-9, Family, Butte, Mont., 10-23.  
 Fox and Melville—Palace, Cork, Ire., 3-8, Gaiety, Birmingham, Eng., 10-15.  
 Fox and Summers—Grand, Joliet, Ill., 3-8.  
 Fox, Della—Park, Worcester, Mass., 3-8.  
 Fox and Clarke—Columbia, St. Louis, 3-8.  
 Fox, Eddie—Temple, Detroit, 3-8, Cook's, Rochester, N. Y., 10-15.  
 Frank and Albright—A. and S., Boston, 3-8.  
 Franklin, Irene—Pastor's, N. Y., 3-8.  
 French, Henri—Shea's, Toronto, 3-8.  
 Froelich and Ruge—Ronscher's, Vienna, 1-30.  
 Froese, Charles—West Side, Janesville, Wis., 3-8.  
 Gallagher and Barrett—G. O. H., Indianapolis, 10-15.  
 Gallardo, C. O. H., Chgo., 3-8.  
 Galliano, Mathilde—Orph., Bklyn., 3-8.  
 Gardner and Temple—Empire, Hoboken, N. J., 3-8.  
 Rand's, Troy, N. Y., 10-15.  
 Gardner and Stoddard—Orph., New Or., 2-8.  
 Gardner and Vincent—Colonial, Lawrence, Mass., 3-8.  
 Sheedy's, Fall River, Mass., 10-15.  
 Gardner, Gardiner—Gardner—Hippodrome, Bury, Eng., 3-8, Hippodrome, Preston, 10-15.  
 Gardner, Jack—Temple, Detroit, 3-8.  
 Gardner, Willie—Keith's, Boston, 3-8.  
 Garsella, The Family, Mahanoy City, Pa., 3-8.  
 Garson, Marion—Proctor's 23d St., 35-9, Proctor's 5th Ave., 10-15.  
 Gassman, Josephine—Proctor's 23d St., 3-8.  
 Gavin, Edward—9th and Arch, Phila., 3-8.  
 Genaro and Bailey—G. O. H., Indianapolis, 3-8.  
 Genaro and Theol—Berlin, Germany, March 1-April 30.  
 George and George—C. O. H., Chgo., 3-8.  
 Gilbert and Burt—Proctor's, Albany, 3-8.  
 Gillett's Dogs—Temple, Detroit, 3-8.  
 Gillman and Murrell—Olympic, Chgo., 3-8.  
 Gill, Nat—Crystal, Milwaukee, 3-8.  
 Girard and Gardner—Proctor's, Albany, N. Y., 3-8.  
 Girl With the Auburn Hair—Haymarket, Chgo., 3-8.  
 Gleason, The Haymarket, Chgo., 3-8.  
 Glenroy, James Richmond—Empire, Boston, 3-8.  
 Glose, Augusta—Bijou, Fall River, Mass., 3-8.  
 Godfrey and Henderson—Grand, Nashville, 3-9.  
 Godfrey, Hal—Shea's, Buffalo, 3-8.  
 Gordon and Doyle—Side, Janesville, Wis., 3-8.  
 Golden and Hughes—Mohawk, Schenectady, N. Y., 3-8.  
 Golden, Richard—Keith's, Boston, 3-8.  
 Goodman, Musical—Arcade, Toledo, 2-8.  
 Gordon and Hayes—Bijou, Rockford, Ill., 3-8.  
 Gordon, Clig—N. Y., 3-8.  
 Gordon, Don and Mae—Family, Lancaster, Pa., 3-8.  
 Gordon, Vidocq and Cohen—Rand's, Troy, N. Y., 3-8.  
 Gottlieb, Mr. and Mrs. Imperial, Leadville, Col., 3-8.  
 Gould, William—H. and B., Bklyn., 3-8.  
 Grand Opera Trio—Proctor's, Albany, N. Y., 3-8.  
 Gray, Ed—Keith's, Boston, 3-8, Keith's, Prov., 10-15.  
 Green and Werner—Orph., Denver, 3-8.  
 Grodzin, Mary—Casto, Fall River, Mass., 3-8.  
 Hale and Francis—Hippodrome, London, Eng., March 1-April 30.  
 Hall, Artie—Arcade, Toledo, 3-8.  
 Hallen and Fuller—Proctor's 23d St., 3-8.  
 Hammond and Forrester—Olympic, Springfield, 3-8.  
 Hanson, Mildred—Keith's, Prov., 3-8.  
 Harper, Desmond and Bailey—Shea's, Toronto, 3-8.  
 Harrigan, James—Proctor's 58th St., 3-8.  
 Harris and Beauregard—Vaudeville, London, Can., 3-8.  
 Harrison Brothers—Unique, Los Angeles, March 27-8.  
 Haskell, Loney—Chase's, Wash., 3-8, Keith's, Prov., 10-15.  
 Hastings and Burns—Hopkins', Louisville, 3-8.  
 Hathaway and Walton—Cook's, Rochester, N. Y., 3-8.  
 Hayman and Franklin—Palace, Blackburn, Eng., 3-8.  
 Hayman, Grimby—10-15.  
 Hayman and Hill—Olympic, Chgo., 3-8.  
 Hayward and Hayward—Keith's, Prov., 3-8.  
 Heald Trio—Earl, Pueblo, Colo., 3-8.  
 Helow, Charles—Grand, Milwaukee, 3-8.  
 Helow, Tom—Family, East St. Louis, Ill., 3-8.  
**HELENA, EDITH**—Victoria, N. Y., 3-8, Proctor's 23d St., 10-15.  
 Helman—Keith's, Phila., 3-8.  
 Helton and Hood—Star, Atlanta, Ga., 3-8.  
 Helton, The—Proctor's 23d St., 3-8.  
 Henderson and Ross—Pol's, Springfield, Mass., 3-8.  
 Henry, Eugene—Standard, Houston, Tex., 10-22.  
 Herber's Dogs—Proctor's, Albany, N. Y., 3-8.  
**HERMANN, ADELAIDE**—Pol's, Bridgeport, Conn., 3-8.  
**HERMANN, THE GREAT**—Columbia, Cincinnati, 2-8, Hopkins', Louisville, 9-15.  
 Heumanns, Three—Stone's, Blackington, N. Y., 3-8.  
 Hewitt, Frank—White Horse, Alaska, March 27-15.  
 Hickey and Nelson—Chase's, Wash., 10-15.  
 Hill and Whitaker—Shea's, Buffalo, 3-8.  
 Hillard, Robert—Columbia, St. Louis, 3-8.  
 Hines and Remington—Mohawk, Schenectady, N. Y., 3-8.  
 Hogan, Ernest—Keith's, Cleveland, 3-8.  
 Holcomb, Curtis and Webb—Pol's, New Haven, Conn., 3-8.  
 Holmes and Holmes—London, London, Can., 3-8.  
 Holt, Alf—Columbia, Cincinnati, 3-8.  
 Hopper, Edna Wallace—Colonial, N. Y., 3-8.  
 Howard and Rida—Orph., Denver, 3-8.  
 Howard and North—Pol's, Bridgeport, Conn., 3-8.  
 Howard Brothers—Pol's, Waterbury, Conn., 3-8.  
 Howard's Dogs and Ponies—Amphion, Bklyn., 3-8.  
 Maryland, Balto., 10-15.  
 Howe and Edwards—Pickwick, San Diego, Cal., 3-8.  
 Hoyt, Add—C. O. H., Chgo., 3-8.  
 Hughes and Hasletton—Trent, Trenton, N. J., 3-8.  
 Hughes Musical Trio—G. O. H., Indianapolis, 3-8.  
 Human Lanterns—Chgo., 3-8.  
 Huntington, Four—C. O. H., Pittsburgh, 3-8, Trent, Trenton, N. J., 10-15.

Huntress—Lyceum, Frisco, March 27-1.  
 Hussey, George W.—Keeney's, Bklyn., 3-8.  
 Hyde and Heath—Grand, Victoria, Can., 3-8.  
 Innes and Roberts—A. and S., Boston, 3-8.  
 Inness and Ryan—Casto, Fall River, Mass., 3-8.  
 Irwin, Jack—Park, Worcester, Mass., 3-8.  
 Italian Trio—Shea's, Buffalo, 3-8.  
 Jacksons, Three—Columbia, Cincinnati, 3-8.  
 Janis, Elsie—H. and S., N. Y., 17-22.  
 Jansco, Marie—Park, Prov., 3-8.  
 Jarrett, The London, London, Can., 3-8.  
 Jenk's Monkeys—Grand, Nashville, 3-8.  
 Jewell's Manikins—Orph., Bklyn., 3-8.  
 Jiu Jitsu Troupe—Olympic, Chgo., 3-8.  
 Johnson and Wells—Keeney's, Bklyn., 3-8.  
 Johnson, Rabel—Proctor's, Trenton, N. J., 3-8.  
**JOHNSTONS, MUSICAL**—Hippodrome, Glasgow, Scot., 3-15.  
 Josselyn Trio—Trent, Trenton, N. J., 3-8.  
 Kane, Prof.—9th and Arch, Phila., 3-8.  
 Kartell, Albert—Cook's, Rochester, N. Y., 3-8.  
 Kates Brothers—Main St., Peoria, Ill., 3-8.  
 Keatons, Three—Keith's, Boston, 3-8, Keith's, N. Y., 10-15.  
 Keenan, Frank—Proctor's 23d St., 3-8.  
 Kelcy and Shannon—Chase's, Wash., 3-8.  
 Kelcy, Mr. and Mrs. Alfred—G. O. H., Pittsburgh, 3-8.  
 Kelly and Violette—Mechanics, Salem, Mass., 3-8.  
 Kelly, John T.—Temple, Detroit, 10-15.  
 Kelly, Walter C.—Haymarket, Chgo., 3-8.  
 Kenna, Charles—Maryland, Balto., 3-8, Keith's, Phila., 10-15.  
 Kennedy and Quatrell—Mohawk, Schenectady, N. Y., 3-8.  
 Kenyon and De Garmo—Hippodrome, N. Y., 3-8.  
 Kitamura Jap Troupe—Hopkins', Louisville, 3-8.  
 Klein and Clifton—Empire, Hoboken, N. J., 3-8.  
 Klein, Ott Brothers and Nicholson—Orph., Omaha, 3-8.  
 Orph., Minneapolis, 10-15.  
 Kleist, Musical—Orph., Kansas City, 2-8, Orph., Omaha, 9-15.  
 Knowles, R. A.—Tivoli and Oxford, London, Eng., 3-15.  
 Koster and Clio—London, London, Can., 3-8.  
 Koster, The London, London, Can., 3-8.  
 Kriessell's Dogs—Bijou, Fall River, Mass., 3-8.  
 Kurtis, Dogs—Orph., Frisco, March 27-8, Orph., Los Angeles, 10-22.  
 La Clair and West—Bijou, Oshkosh, Wis., 3-8.  
 La Croix, Paul—Empire, Colorado Springs, 3-8.  
 Lane and Sushetta—Bijou, Marinette, Wis., 3-8.  
 Latell, Edwin—Circle, N. Y., 3-8, Orph., Bklyn., 10-15.  
 La Tella, The—Proctor's, Newark, N. J., 3-8.  
 Latona, Frank and Jen—C. O. H., Chgo., 3-8.  
 Lavender and Richardson—Family, Mahanoy City, Pa., 3-8.  
 Lavender and Tomson—Orph., Kansas City, 2-8.  
 La Vine and Walton—Olympic, Chgo., 3-8, Haymarket, Chgo., 10-15.  
 La Vine—Climax—Orph., Denver, 3-8.  
 Lawrence, Al—Keith's, Prov., 3-8, Keith's, Boston, 10-15.  
 Lawson and Namon—Hathaway's, New Bedford, Mass., 3-8.  
 Le Clair, John—Keith's, Boston, 3-8, Maryland, Balto., 10-15.  
 Le Dent—Hippodrome, N. Y., 3-15.  
 Lee, Henry—Trent, Trenton, N. J., 3-8.  
 Lee, Hugh and Bessie—Blum, Marinette, Wis., 3-8.  
 Leigh Brothers—Keith's, Phila., 3-8.  
 Leighton and Lillian—Family, East St. Louis, 3-8.  
 Leonard and Drake—Howard, Boston, 3-8.  
 Le Roy and Clayton—Pastor's, N. Y., 3-8.  
 Le Roy and Woodford—Cook's, Rochester, N. Y., 3-8.  
 Leslie and Dally—Shea's, Buffalo, 3-8.  
 Lessing, Madge—Coliseum, London, Eng., 3-15.  
 Lester and Moore—Columbia, St. Louis, 3-8.  
 Levin, Dolph and Susie—Coliseum, London—Indefinite.  
 Lewis, Al—Novelty, Pueblo, Colo., 3-8.  
 Lilliput Trio—Cineograph, Spokane, Wash., 3-15.  
 Link, Billy—Grand, Nashville, 3-8.  
 Liquid Air Demonstrations—Orph., Frisco, 3-15.  
 Litchfield, Mr. and Mrs. Nell—Pol's, Springfield, Mass., 10-15.  
 Livingston, Four—Proctor's 23d St., 3-8.  
 Lockette, Mattie—Howard, Boston, 3-8.  
 Loftus, Cecelia—Circle, N. Y., 3-8.  
 Lorraine and Gandy—G. O. H., Pittsburgh, 3-8.  
 Luby, Edna—Proctor's, Albany, 3-8.  
 Luby Brothers—Orph., Bklyn., 3-8.  
 Lyons, Grace—Zoo, Toledo, March 20-8.  
 McAvoy, Dan—Cook's, Rochester, N. Y., 3-8, Maryland, Balto., 10-15.  
 McCarthy, Myles—Orph., Minneapolis, 2-8.  
 McCaughey, Joe—Union, Minneapolis, 3-8.  
 McDermott, Lewis—Portland, Me., 3-8.  
 McDonald, Charles—Family, Mahanoy City, Pa., 3-8.  
 McIntyre and Heath—C. O. H., Chgo., 3-8.  
 McIntyre and Rice—Park, Worcester, Mass., 3-8.  
 McKinnon and Reed—London, London, Can., 3-8.  
**MAHON'S MINSTREL MAIDS**—Orph., Los Angeles, 3-15.  
 McVay and Seabright—Zoo, Toledo, 3-8.  
**MARTE SISTERS**—Empire, Newport, Eng., 3-8, Empire, Nottingham, 10-15.  
 Macdonald, James F.—Haymarket, Chgo., 3-8, Columbia, St. Louis, 10-15.  
 Madcaps, Four—C. O. H., Chgo., 3-8.  
 Maddox and Proulx—Shea's, Buffalo, 3-8.  
 Magic Kettle—Arcade, Toledo, 10-15.  
 Mahr, Agnes—Circus, Carre, Amsterdam, Holland, 1-15.  
 Malland, Madge P.—Jeffers, Saginaw, Mich., 9-15.  
 Malistic Trio—Howard, Boston, 3-8.  
 Mallory Brothers, Brooks and Halliday—Orph., Los Angeles, March 26-8.  
 Mann, Danny—Grand, Tacoma, Wash., 3-8.  
 Manola, Marion—Empire, Boston, 3-8.  
 Mantell's Marionettes—Cineograph, Spokane, Wash., 3-8.  
 Marco Twins—Keith's, Cleveland, 3-8.  
 Marcus and Gattelle—Shea's, Buffalo, 3-8.  
 Marguerite and Hanley—Proctor's 125th St., 3-8.  
 Martha, Mlle.—Keith's, Cleveland, 3-8.  
 Martin Brothers—Keith's, N. Y., 3-8.  
 Martine and Balmo—Star, Hamilton, Can., 3-8.  
 Keeney's, Bklyn., 10-15.  
 Martine Brothers—Empire, London, Eng., March 20-April 25.  
 Martini and Maximilian—H. and S., N. Y., 3-8.  
 Marvelles, Four—Haymarket, Chgo., 3-8.  
 Mason and Keeler—Keith's, Boston, 3-8, Keith's, N. Y., 10-15.  
 Los Angeles, 3-15.  
 Massey and Kramer—G. O. H., Anderson, Ind., 3-8.  
 Maxwell's Firemen's Quintette—Circle, N. Y., 3-8.  
 Maye, Lillian—C. O. H., Chgo., 3-8.  
 Mazus and Mazette—Keith's, Prov., 3-8.  
 Meers, Three—Battenberg, Leipzig, Germany, 1-30.  
 Meier and Mora—Pavilion, Glasgow, Scot., 3-8.  
 Melrose Family—H. and B., Bklyn., 3-8.  
 Melville and Stetson—Keith's, Prov., 3-8.  
 Melville Brothers—Proctor's 23d St., 3-8.  
**MENEDITH SISTERS**—Empire, Liverpool, 3-8.  
 Merritt, The Temple, Detroit, 3-8.  
 Merritt, Hal—Pol's, Bridgeport, Conn., 3-8.  
 Merton, Phil—Family, Lancaster, Pa., 3-8.  
 Mignani Family—Sheedy's, Fall River, Mass., 3-8.  
 Keith's, Prov., 10-15.  
 Mildred, Charles—Chase's, Wash., 3-8, Maryland, Balto., 10-15.  
 Miller, Henry—Victoria, N. Y., 3-8.

Millman, Musical—A. and S., Boston, 3-8.  
 Millman Trio—Howard, Boston, 3-8.  
 Mills and Morris—Garlick, Wilmington, Del., 3-8.  
 Millward, Jessie—Mohawk, Schenectady, N. Y., 3-8.  
 Mitchell and Love—Columbia, Cincinnati, 3-8.  
 Mitchell, Three—Proctor's, Newark, N. J., 3-8, Proctor's, Albany, 10-15.  
 Monroe, George W.—Amphion, Bklyn., 3-8.  
 Monroe, Mack and Lawrence—Maryland, Balto., 10-15.  
 Moore, George—Casto, Fall River, Mass., 3-8.  
 Moore and Littlefield—Proctor's, Albany, N. Y., 3-8.  
 Morris, Joe—Portland, Me., 3-8.  
 Morse Trio, Theodore—G. O. H., Pittsburgh, 3-8.  
 Maryland, Balto., 10-15.  
 Morton and Diamond—Pastor's, N. Y., 3-8.  
 Morton, James—Orph., Bklyn., 3-8.  
 Morton, Phil—Family, Mahanoy City, Pa., 3-8.  
 Mortons, Four—Arcade, Toledo, 3-8.  
 Mortons, Juggling—Crystal, Milwaukee, 3-8.  
**MOTOGIR, LA CREATRICE**—Touring Spain, April.  
 Moseley—Proctor's, Albany, N. Y., 3-8.  
 Murphy and Andrew—Novelty, Stockton, Cal., 3-8.  
 Murphy and Francis—Orph., Los Angeles, March 27-8.  
 Murphy and Willard—G. O. H., Indianapolis, 3-8.  
 Columbia, Cincinnati, 10-15.  
 Murphy, Mr. and Mrs. Mark—Keith's, Prov., 3-8.  
 Murray, Elizabeth—G. O. H., Pittsburgh, 3-8.  
 Muslin's Pigs and Sheep—Pickwick, San Diego, Cal., 3-8.  
 Nawn, Thomas J.—Proctor's, Newark, N. J., 3-8.  
 Neeson and Neeson—Pastor's, N. Y., 3-8.  
 Newsboys' Quartette—Olympic, Chgo., 3-8.  
**NIBLO, FRED**—Pol's, New Haven, Conn., 3-8.  
 Orph., Bklyn., 10-15.  
 Nichols Sisters—Columbia, Cincinnati, 3-8.  
 Nodest, Milford and Dolly—Keith's, N. Y., 3-8, Keith's, Phila., 10-15.  
 Nolan, Bobby—Grand, Nashville, 3-8.  
 Nokes, The—Proctor's 23d St., 3-8.  
 Norton and Nicholson—Orph., Minneapolis, 2-8, Orph., Omaha, 10-15.  
 Norworth, Jack—Orph., Kansas City, 2-8.  
 Nugent, J. C.—Trent, Trenton, N. J., 3-8.  
 Nye, Ned—Hopkins', Louisville, 3-8.  
 Oberstier's Troupe—Pol's, Springfield, Mass., 3-8.  
 O'Brien and Dunde—Proctor's 23d St., 3-8.  
 O'Hana, Sam—G. O. H., Pittsburgh, 3-8.  
 Orletta and Taylor—Howard, Boston, 3-8.  
 O'Rourke and Burnette—Howard, Boston, 3-8.  
 O'Rourke, Eugene—H. and B., Bklyn., 3-8.  
 Orpheus Comedy Four—Orph., Bklyn., 3-8, Empire, Hoboken, N. J., 10-15.  
 Osaka's Royal Japanese Troupe—9th and Arch, Phila., 3-8.  
 Otis, Elita—Proctor's—Keeney's, Bklyn., 3-8.  
 Owyler and Randall—Circle, N. Y., 3-8.  
 Palmer and Joelson—Trent, Trenton, N. J., 3-8.  
 Parker's Dogs—Portland, Me., 3-8.  
 Pascel, Jeffers, Saginaw, Mich., 9-15.  
 Patty Brothers—Empire, Boston, 3-8.  
 Paulo and Marlowe—Howard, Boston, 3-8.  
 Paulton and Dooley—Orph., Kansas City, 2-8.  
 Peckham Brothers—Pol's, Springfield, Mass., 3-8.  
 Peckham, Fred and Annie—London, London, Can., 3-8.  
 Peewitt—Orph., Omaha, 3-8.  
 Piccolo Midgets—Proctor's 23d St., 3-8.  
 Pierce and Malzie—Portland, Me., 3-8, Keith's, N. Y., 10-15.  
 Plimmon and Amodeo—Olympic, Chgo., 3-8.  
 Potter and Hartwell—Chase's, Wash., 3-8.  
 Powers and Fred—Main St., Peoria, Ill., 3-8.  
 Prentice Trio—H. and B., Bklyn., 3-8.  
 Prevost and Prevost—Olympic, Chgo., 3-8.  
 Probet—C. O. H., Chgo., 3-8.  
 Pryors, The—Howard, Boston, 3-8.  
 Quigley Brothers—Orph., New Or., 3-8.  
 Rackett and Hazard—Empire, Leeds, Eng., 3-8, Empire, Bradford, 10-15.  
 Radford and Valentine—Alhambra, Paris, France, 1-May 30.  
 Rae and Brosche—Keith's, Cleveland, 3-8.  
 Raymond and Good—Castle, Bloomington, Ill., 3-8.  
 Vaudeville, Springfield, 10-15.  
 Ramsey, Sisters—Dominion, Winnipeg, Can., 3-8.  
 Reas and Banks—Palace, London, Eng., March 3-8.  
 Ravenscroft, Charlotte—Grand, Nashville, 3-8.  
 Raymond, Lizzie B.—Regent, Saltford, Eng., 3-8.  
 Tivoli, Leeds, 10-15.  
 Raymond and Caverly—Keith's, N. Y., 3-8.  
 Rice and Cohen—Haymarket, Chgo., 3-8.  
 Rice and Greaves—Olympic, Paris, France, 1-30.  
 Rice and Harvey—Keith's, N. Y., 3-8.  
 Richards—Unique, Minneapolis, 3-8.  
 Richards, Edith—Proctor's 5th Ave., 3-8.  
 Richards, Ellen—G. O. H., Pittsburgh, 3-8.  
 Richardson, Lavender—Family, Mahanoy City, Pa., 3-8.  
 Roattino and Stevens—H. and S., N. Y., 3-8.  
 Roberts, Four—C. O. H., Chgo., 3-8.  
 Roberts, Hayes and Roberts—Proctor's, Newark, N. J., 3-8.  
 Ross, The—Hathaway's, New Bedford, Mass., 3-8.  
 Rooney and Bent—Portland, Me., 3-8, Keith's, Prov., 10-15.  
 Rooney, Katie—Rand's, Troy, N. Y., 3-8.  
 Rooney's Street Urchins—Proctor's, Newark, N. J., 3-8.  
 Rose and Hatch—Keith's, N. Y., 3-8, Keith's, Prov., 10-15.  
 Ross and Lewis—Palace, Bradford, Eng., 3-8, Palace, Dudley, 10-15.  
 Rosser, Edward—Family, Mahanoy City, Pa., March 27-15.  
 Russell, Bilson—Empire, Greenock, Eng., 3-8, Tivoli, Dublin, Ire., 10-15.  
 Russell, Dorothy—Pol's, New Haven, Conn., 3-8.  
 Russell, Leah—Mohawk, Schenectady, N. Y., 3-8.  
 Russell, Phil and Carrie—Pantages, Seattle, 3-8.  
 Ryan and Douglas—Bijou, Calumet, Mich., 3-8.  
**RYAN, THOMAS J. AND MARY RICHFIELD**—Orph., Utica, N. Y., 3-8, Circle, N. Y., 10-15.  
 Ryans, The—Pickwick, San Diego, Cal., 3-8.  
 Salvaging, Los—Cook's, Rochester, N. Y., 3-8.  
 Saona—Family, Lancaster, Pa., 3-8.  
 Sato, O. K.—Palace, London, Eng., 3-Indefinite.  
 Scott, Mike—Keith's, N. Y., 3-8.  
 Seabrooke, Thomas—Orph., 5th Ave., 3-8.  
 Seelick, Hazel—Lyric, Cleveland, 3-8.  
 Selles, The—Bijou, Calumet, Mich., 3-8.  
 Semon, Charles—Hopkins', Louisville, 3-8, Hopkins', Memphis, 10-15.  
 Shaws, Aerial—Hammerstein's, N. Y., 3-8.  
 Sheddman's Dogs—Y. M. C. A., Phila., 3-8.  
 Sheppard and Ward—Keith's, Prov., 10-15.  
 Sherman and De Forest—H. and B., Bklyn., 3-8.  
 Shields, Ella—Palace, West Hartford, Eng., 3-8.  
 Short and Edwards—Proctor's 23d St., 3-8.  
 Siddons Brothers—Star, Minn., 3-8, Family, Mahanoy City, Pa., 10-15.  
 Simon and Gardner—Orph., Boston, 3-8.  
 Slater and Finch—Crystal, Madison, Ind., 3-8.  
 Slater and Williams—Orph., N. Y., 3-8.  
 Smith and Kessner—C. O. H., Pittsburgh, 3-8.  
 Smith and Campbell—G. O. H., Pittsburgh, 3-8.  
 Smith and Cook—Keith's, Phila., 3-8.  
 Smith and Fuller—Olympic, Chgo., 3-8.  
 Smith and O'Brien—Family, Lancaster, Pa., 3-8.

**SNYDER AND BUCKLEY**—Haymarket, Chgo., 3-8, Columbia, St. Louis, 10-15.  
 Spessary's Bears—C. O. H., Chgo., 3-8.  
 Spissell Brothers and Mack—Temple, Detroit, 10-15.  
 Spook Minstrel—Shea's, Toronto, 3-8.  
 Stahl, Rose—Olympic, Chgo., 3-9, Haymarket, Chgo., 10-15.  
 Staley and Birbeck—Victoria, N. Y., 10-15.  
 Stanley and Brockman—Amphion, Bklyn., 3-8, Chase's, Wash., 10-15.  
 Stantz Brothers—Zoo, Toledo, 3-8.  
 Stein-Erette Family—Deutsche, Munich, Germany, 1-30.  
 Stewart and Desmond—Pol's, Bridgeport, Conn., 3-8.  
 St. Onge Brothers—H. and S., N. Y., 3-8.  
 Strakosch, Avery—G. O. H., Indianapolis, 3-8.  
 Stuart, Arthur—Flora's, Madison, Wis., 3-8, West Side, Janesville, 10-15.  
 Surazal and Razell—Johnson's, Waterloo, Ia., 3-8.  
 Symonds, Lottie West—Family, Shamokin, Pa., 3-8.  
 Family, Mahanoy City, 10-15.  
 Talbot and Rogers—Colonial, Lawrence, Mass., 3-8.  
 Bijou, Fall River, 10-15.  
 Taylor, Mae—Howard, Boston—Indefinite.  
 Techow's Cats—Circle, N. Y., 3-8.  
 Ted and Lazell—Elite, Vancouver, Can., 3-8.  
 Ten Ich Troupe—Amphion, Bklyn., 3-8.  
 Tenbrooke, Lambert and Tenbrooke—Pol's, New Haven, Conn., 3-8.  
 Tenley, Elmer—Proctor's, Albany, N. Y., 3-8.  
 Thardo, Claude—Bijou, Bklyn., Indefinite.  
 Theis, Lulu—Haymarket, Chgo., 3-8.  
 Thompson and Berida—Odeon, Dayton, O., 3-8.  
 Thompson, John—9th and Arch, Phila., March 27-8.  
 Tiger Lillies, Six—Hathaway's, New Bedford, Mass., 3-8.  
 Titcomb, Heloise—Columbia, Cincinnati, 3-8, Orph., New Or., 10-15.  
 Titus, Lydia Yeamans—Orph., Kansas City, 2-8.  
 Tobin Sisters—H. and B., Bklyn., 3-8.  
 Tom, Edmund—Keith's, Phila., 3-8, Keith's, Prov., 10-15.  
 Tomkins, William—Orph., Omaha, 2-8, Orph., Minneapolis, 9-15.  
 Towel, Smith and Towel—Howard, Boston, 3-8.  
 Trask and Gladden—Grand, Nashville, 4-8.  
 Treloar, Park, Worcester, Mass., 3-8.  
 Troba—Proctor's, Newark, N. J., 3-8, Circle, N. Y., 10-15.  
 Trovollo—Keith's, Boston, 3-8, Keith's, Prov., 10-15.  
 Tyce and Jermon—Columbia, St. Louis, 3-8, C. O. H., Chgo., 10-15.  
 Van Aelstve and Henry—Orph., Bklyn., 3-8.  
 Van, Billy—Olympic, Chgo., March 27-8, G. O. H., Indianapolis, 10-15.  
 Vance, Clarice—C. O. H., Chgo., 3-8.  
 Vassar, Girls, Eight—G. O. H., Pittsburgh, 3-8.  
 Vedmar, The Tivoli, Cape Town, S. A., Feb. 27-8.  
 Vermette and Dionne—Casino, Kursaal, Lyons, France, 1-10.  
 Vernon—Hopkins', Louisville, 3-8.  
 Vida, Mlle.—Novelty, Stockton, Cal., 3-8.  
 Voerg and Weida—Pickwick, San Diego, Cal., 3-8.  
 Volkes, May—Orph., Omaha, 3-8.  
 Walls, Herbert—Park, Worcester, Mass., 3-8.  
 Ward and Curran—Keith's, Phila., 3-8.  
 Warren and Renshaw—Empire, Colorado Springs, 3-8.  
 Watson, Hutchings and Edwards—G. O. H., Indianapolis, 3-8, Columbia, Cincinnati, 10-15.  
 West and Van Selen—Orph., Los Angeles, 2-15.  
 Westcott, Eva—H. and S., N. Y., 3-9.  
 Weston and Raymond—Lyric, Cleveland, 3-8.  
 White and Simmons—Hathaway's, New Bedford, Mass., 3-8.  
 White and Stuart—Orph., Los Angeles, March 27-8.  
**WILDER, MARSHALL P.**—Circle, N. Y., 3-8.  
 Williams and Melburn—Castle, Bloomington, Ill., 3-8.  
 Williams and Tucker—Circle, N. Y., 3-8.  
 Williams, C. W.—Empire, Boston, 3-8.  
 Wills and Hassan—Amphion, Bklyn., 3-8.  
 Wilson and De Monville—Olympic, Chgo., 3-8.  
 Wilson and Heloise—Keith's, Boston, 3-8.  
 Wilson, George—Keith's, Boston, 3-8.  
 Wilson, Knox—Proctor's, Newark, N. Y., 3-8.  
 Wilson Trio—Bijou, Des Moines, Ia., 3-8.  
 Wilsons, The—Columbia, St. Louis, 3-8, C. O. H., Chgo., 10-15.  
 Windom, William—Portland, Me., 3-8.  
 Winchermun's Bears—Empire, Boston, 3-8.  
 Wood and Ray—Keith's, N. Y., 3-8, Keith's, Boston, 10-15.  
 Wood, George H.—Keith's, Prov., 3-8.  
 Woodland Nymphs—Twelve—Empire, Boston, 3-8.  
 Wortette, Estelle—Keith's, Boston, 3-8.  
 Wright, Mr. and Mrs.—C. O. H., Chgo., 3-8.  
 Wyman and Ross—Lyric, Cleveland, 3-8.  
 Wynn and Hart—Edison, Boise, Ida., 3-8.  
 Yale Duo—Novelty, Stockton, Cal., 3-8.  
 Yeamans and Wesley—Columbia, N. Y., 3-8.  
 Voscarys, Three—Keith's, N. Y., 3-8.  
 Young, Ollie and Brother—Keith's, N. Y., 3-8, Keith's, Boston, 10-15.  
 Zancigs, The—Keith's, Phila., 3-8, Bijou, Fall River, Mass., 10-15.  
 Zoar, Mlle.—Pastor's, N. Y., 3-8.

#### MATTERS OF FACT.

C. L. Hazen has a lot of scenery, including drops, borders, landscapes, interior and exterior scenes, by some of the leading artists, which he offers for sale cheaply to immediate purchasers. He has also a lot of stage material which must be disposed of before April 8. The property may be seen at 625 West Fifty-seventh Street.

James S. Devlin and Manuel R. Erues have opened offices at 1299 Broadway as promoters and producers, representing a number of Summer parks, which are now engaging people for their various enterprises. Besides these they will be associated with several musical productions. They are making a specialty of arranging concessions at resorts.

The end of the present month will witness the opening of a new playhouse at Crooksville, O. The town is a mining and pottery place, with a drawing population of 10,000, and is within easy jumps of other good towns. Emmet E. Brennan, who will manage the house, wants a high-grade attraction to guarantee to start the house on its career. He is also prepared to book for next season.

Grace Emmons, playing Irene in the first Scher company production of "Boys in Blue," has a strong and trained voice, which has done much to please both her management and the public in her work with this organization.

At the close of the season in April at the Grand Opera House, New Haven, Manager Charles Fenton will have a new season open for high grade attractions.

A new organization, which has been organized and is now in the process of organizing, has been formed in the city of New York. It is a new organization, which has been organized and is now in the process of organizing. It is a new organization, which has been organized and is now in the process of organizing.



**VAUDEVILLE**





Harry Scanlon, the baritone, now playing numerous club dates, is featuring with much success "Pal of Mine" and "Honey, I'm Waiting," published by Leo Feist.

Dorothy Russell scored an emphatic success at Kenney's Theatre, Brooklyn, recently, with Joseph E. Howard's new waltz song, "Julie Dooley."

Charles Hoey has made a special feature at the Crown Theatre, Fort Worth, Texas, of Arthur J. Lamb and S. B. Henry's new ballad, "When the Harvest Moon is Shining on the River." It is also being featured with success by the Messenger Boys Trio.

"Do Drop In, At Dew-Drop Inn," the new waltz song by Boyle Woolfolk, is proving a winner with the following well-known performers: De Veau Twins, Collins and Hawley, Billy Helms, La Vardo and Hurd, Castleton and Stuart, and a host of others.

Many singers write the Golding Music Company that they are having immense success with Austin Walsh's new ballad, "I Never Knew." This is one of the pretty ballads of this season and has found a place in some of the very best acts.

Toby Claude, of a Chinese Honeymoon fame, and well known throughout the country, is featuring Taylor and Ramsay's "Tommy" with gratifying results. Holcombe, Curtis and Webb, at Pastor's last week, sang Ed S. Brill's "Ma Lady Moon" with success.

Parke Hunter, banjoist, continues to use "The Sweetest Girl in Dixie" and "The Gondolier" to numerous encores. Published by Jerome H. Remick and Company.

The Tolbert R. Ingram Music Company, Denver, are well pleased with the way their new song, "Nita," is selling throughout the West and South.

Adamini and Taylor at the New York Theatre last Sunday evening made a special feature of "Karama," published by Leo Feist. It was well received.

George Evans, who in conjunction with Ren Shields, wrote "Come, Take a Trip in My Airship," has just completed another waltz song, entitled "Waltzing with the Girl You Love." He is having immense success with the new song wherever he sings it.

Edith Yerrington, one of the stars in Smiling Island, a comic opera, now enjoying an extended run in Chicago, is featuring three songs of Joseph W. Stern and Company, which contribute a great degree of success to the production. The songs comprise "Black-eyed Susan," a new number by Cole and Johnson; "Any Old Tree," a song satire by Dick Temple, and "Dingle Dongle Dell," by Clare Kummer, composer of "Egypt."

Ethel Robinson, coon shouter, who is the recipient of numerous encores singing "I Ain't Got No Money" and "Does This Train Go to Heaven?" is being ably managed by Alice Jennings. Published by The Theatrical Music Supply Company, 44 West Twenty-eighth Street, New York.

Nearly every orchestra leader in the city has placed in his repertoire "Slippery Day," the new novelty two-step published by Golding Music Company.

Grace Mantell is featuring Taylor and Ramsay's "Tommy" song. She reports success also with "Sylvie." Both are published by G. W. Setchell, 39 West Twenty-eighth Street, New York.

The most successful numbers in A Hot Old Time company at the Murray Hill Theatre last week have proved to be "Heroes That Wear the Blue," "Miss Katy Did," and "The More I See of Other Girls the Better I Love You," all of which were published by Ed S. Brill, 43 West Twenty-eighth Street, New York.

"Take Me Back to Tennessee," from Will R. Haskin's catalogue, is being featured by some well-known singers with splendid results. Another song from this house, "Let's Play a Game of Soldier," a march song, is fast becoming popular.

The Theodore Morse Trio, touring the Keith Circuit, continue their success with "What the Brass Band Played," "Good-bye, Sis," and "Make a Fuss Over Me." They are the authors of the above songs and have added a number of local topical verses, which never fail to score.

One of the recent headline acts to add "Honey, I'm Waiting," to their act is the Twelve Navajo Girls, who are playing the Proctor Circuit.

"Farewell, Sweetheart May," Charles K. Harris' new march time soldier song, is proving to be another "Break the News to Mother," by the same author. At Terrace Garden, during a performance given by the Ensemble Club, this song was introduced with colored illustrations, which were taken especially in Texas. Each slide was enthusiastically received, the entire audience joining in the chorus.

Mrs. Thomas Q. Seabrooke will assist her husband in the sketch he is to present in vaudeville shortly. During the sketch Mr. Seabrooke will sing "An Irish Indian," a new comic song by Benjamin Hapgood Burt, while Mrs. Seabrooke will sing "Dingle Dongle Dell," the new song success by Clare Kummer.

The Messenger Boys' Trio scored a big success at Pastor's singing "Her Boy in Blue" and "Down on the Amazon," a new jungle song. Four encores went to their credit. Published by The Theatrical Music Supply Company.

"What's the Matter with the Mail?" the new coon song by Fred J. Hamill and Percy Wenrich, has established a large following among some of the best known acts in vaudeville. The song, novel in verse and melody, is highly approved wherever sung and is making rapid strides toward popularity.

Tascott continues to successfully feature Sterling and Von Tilzer's coon song, "Abraham." Published by Harry Von Tilzer, 37 West Twenty-eighth Street, New York.

Piole Foster is featuring exclusively the following Setchell publications: "Tommy," "Face in the Firelight," "Songs of Other Days," and "Sylvie." She reports much success with this quartette.

Matt Healy, with his quartette at the Dewey Theatre last week, featured Ed S. Brill's "Ma Lady Moon." He says it is the best encore bringer they have ever used.

Jack O'Toole, who is singing illustrated songs in the leading theatres of the West, writes that he is meeting with much success with "Way Down East," "Pal of Mine," and "He Was a Private, That's All," all of which are published by Leo Feist.

The musical director of Nat M. Willis' Son of Rest company, Max S. Witt, is the composer of the musical numbers in the production. Three of his songs—"Pansy, Do You Love Me?," "Roaming in the Gloaming," and "General Four-Flush"—have proved to be the most successful and as the company has played the principal cities in the entire country, their popularity has been universal. Mr. Witt will write the score for a comic opera in which Mr. Willis will star next season and which will be published by Joseph W. Stern and Company.

Carl Hand, musical director with the Rose Hill Folly company, reports success with the two new numbers from the Jerome H. Remick catalogue: "In the Shade of the Old Apple Tree" and "Farewell, Mr. Abner Hemingway."

"Alone" and "On the Farm in Old Missouri," two numbers from the Continental Music Company's catalogue, are enjoying a steady advance. The slides to the latter song, which are very beautiful, have been the subject of much favorable comment wherever displayed.

The following songs are the reigning successes of the Charles K. Harris catalogue, written by Mr. Harris and his staff of composers: "I'm Trying So Hard to Forget You," "Waltzing with the Girl You Love," "Sweet Maid Divine," "Why Don't They Play with Me?" "Down in the Vale of Shenandoah," "Farewell, Sweetheart May," "Just a Glimpse of Heaven in Her Eyes," "For Sale, a Baby," "I've Got My Fingers Crossed, You Can't Touch Me," "Sweet Sana-o-o," "You're the Sweetest Flower That Grows in Tennessee," "I'm Going to Leave You," "Sunday Morning When the Church Bells Ring," "Nobody But You," "Come, Take a Trip in My Airship," "Albany," and "Jim Badger."

Eugene Ellsworth's Filipino Intermezzo, "Luzon," continues to win praise from orchestra leaders. The evidence of this is found on programmes of most of the high class orchestras.

Elsie Janis, the popular singing comedienne, was a special feature at Hammerstein's Victoria, New York, recently. Her rendition of "In the Pale Moonlight," during an imitation of Vesta Tilley was novel and very well received. This song is published by Joseph W. Stern and Company; also "Fishing," another song Miss Janis has sung with success.

The Four Connollys, a popular singing and dancing act in vaudeville, are featuring a medley of "Billy" and "Honey, I'm Waiting." The act consists of three sisters and a brother, and their singing and dancing has won them many new admirers.

"The Girls of Our Department," by Dowling and Doda, is a new march song just published by The Theatrical Music Supply Company, and has already been placed with many of the coming Summer companies. It is something new in the march song line and will appeal to the great army of shop girls throughout the country.

Lyndale Allison is singing "Come Kiss Yo' Mammy Good-night," a new and charming coon lullaby published by George W. Setchell.

Floye Redledge, whose work has won the recognition of vaudeville managers on the big circuit, has featured two of Joseph W. Stern and Company's songs—namely, "Dingle Dongle Dell" and "Pretty

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Little Squaw from Utah." During a recent engagement at the Amphion Theatre, Brooklyn, she scored with both of these songs.

Floret, child artist, is the recipient of much praise for her clever singing. She is having success with Feist and Barron's coon serenade, "Honey, I'm Waiting."

Werden and Gladish, song illustrators, now playing over the Orpheum Circuit, are featuring "Down in the Vale of Shenandoah," "Why Don't They Play with Me?" and "I'm Trying So Hard to Forget You."

"Let's Play a Game of Soldier," published by William H. Haskins, is one of the successful march songs of the season. It has become a favorite with singling acts that require a march song.

Allen May is using with colored illustrations three of the Harris publications—"I'm Trying So Hard to Forget You," "Down in the Vale of Shenandoah," and "Why Don't They Play with Me?"

James B. Bradley, of Dockstader's Minstrels, is featuring with success Charles K. Harris' new descriptive ballad, "I'm Trying So Hard to Forget You," with quartette arrangement.

## ENGAGEMENTS.

Engagements made by the Actors' Society of America, from March 18 to 24: Charlotte Huntington, for vaudeville; Madge Olinger, for the Columbia Theatre, of Brooklyn; Herbert Prior, for Siberia; Amos Felner, for Edward Remond; Frank Sheridan, for the Imperial Theatre, of Providence; William Short, D. J. Sullivan, for De Deyn and Huntington, and Louis Von Wiethoff, for vaudeville.

Engaged through Matt Grau's Agency, week of March 20: A. L. Gooch, Charles Cummins, and C. McClellan, for Country Opera company; Frank D. Nelson and wife, for Olympia Opera company; Charles Candee (musical director), Gullina Baker (soubrette), and sixty-five chorus, for William A. Brady's All Around Chicago company; William Morrow, for Bunch of Keys company; Miss Madison, Miss Wellington, Miss Poole, Percy Williams, and Blanche Seymour, for Isle of Spice company; Kitty Reiter, Jeanette Druse, and Amy Leslie, for Fisher and Ryley's San Toy company; Sadie Weston, Harry Lyons, Almeda Porter, Helen Kerr, and A. J. O'Kane, for the Florida company.

Frank V. Hawley has renewed his contract for another three years with Percy G. Williams, and will handle the Four Mortons next season.

Ben Mears, for Robert B. Mantell.

Albert Hart, by Thompson and Dundy, for A Yankee Circus on Mars, at the Hippodrome.

Emily Wakeman, Ada Gilman, John Flood, and J. Ferguson, for the principal roles of A Case of Frenzied Finance, to be produced by William A. Brady in the Savoy Theatre April 3.

Kathleen Taylor, as ingenue and soubrette with the Trant Stock company, which opens its Summer season April 24 at Stamford, Conn.

Celmont Barkland closed with the Harry Davis Stock company of Pittsburgh March 25, and has been engaged by William A. Brady for the support of Robert B. Mantell for his Spring tour.

J. Blaire Glick, by Walton Pyre for A Pool and His Money company, to play Baron Von Hinkelwitzer.

Clara Bloodgood, to assist Arnold Daly at the special matinee performances of the Bernard Shaw double bill. She will appear in the leading part of How He Lived to Her Husband. This comedy will be presented in the Garrick on the afternoons of April 3 and 10 in conjunction with The Man of Destiny.

Edwin Mackay, by Frank McKee, to support Mary Manning in Nancy Stair. He took Robert Loraine's place.

Harry W. Reid, late with The Middleman, has joined Ghosts.

Vesta Stanton, who played Mirandy Hopkins in The Billionaire, is now playing the leading character part in The Burgomaster.

Louise Willis, specially engaged for the role of the flirtatious widow in The Prince of Posen, which returns to the New York Theatre April 3.

H. Hofseplan, as leading man for the Trant Stock company, Stamford's first permanent stock company.

Charles E. Bloomer, for the Buffington Stock company at the Bijou Theatre in Fall River, Mass., opening Easter Monday in The Christian.

Augusta True, for Estrella in Arizona.

Josephine Sherwood, who is playing ingenue and soubrette roles at the Grand Opera House, New Orleans, has been engaged for the Summer season at the Gem Theatre, Peak's Island, Me.

Stella Hammerstein, by Frank Carson, for an important role in a new comic opera, which he will produce soon at the Strand Theatre in London.

For The Squawman: William Faversham, Selene Johnson, Mabel Morrison, Ada Dwyer, E. J. Ratcliffe, Theodore Roberts, Cecil Ward, Elmer Grandin, Jefferson Lloyd, W. S. Hart, Arthur Henry, Lillian Mainwaring, Helen Macbeth, W. Widdicombe, William Eville, Albert Cowles, Viola Flugrath, Albert Barney, A. Buchanan, William Harley, Emmett Shackelford, Estelle Arthur, Charles Chappelle, W. H. Hardy, M. L. Lewis, Frederick Watson, and Charles Smart.

Dorothy Maynard and Edith Bell, for Who Goes There.

Anthony Andre closed a successful season with Pretty Peggy March 25 and was immediately engaged by Porter J. White for Mephisto in Faust, for the balance of the season.

Theodore Bendix has been lent by Henry B. Harris to Fred G. Nirdlinger, to produce his new musical comedy, Singing Simon Simple, which will go on at the Park Theatre in Philadelphia for a Summer run.

John Gorman, to play Chris Hazy in Mrs. Wiggs of the Cabbage Patch, for the balance of this season.

Mr. and Mrs. Wilbur Higby (Jessie Arnold), who for the past thirty weeks have been playing the two leading roles in Charles H. Yale's Way of the Transgressor, have resigned from that company and accepted engagements with the Trant Theatre Stock company in Trenton, N. J.

Frederic Sumner closed with Mary Manning April 1 and goes to San Francisco for a twenty weeks' stock engagement at the Grand Opera House.

James Neill, for Dazzle in the revival of London Assurance.

Laurence Dunbar, especially engaged to support Ben Greet during his three weeks of Shakespearean repertoire at the Studebaker Theatre in Chicago.

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**MONONGAHELA.**—**GAMBLE'S OPERA HOUSE.** (M. B. Willoughby, mgr.): J. C. Keene March 24; good performance; good business. Wayward Son 28; good performance; good business. Gay Old Sport 29 failed to appear. Circus Day 30 failed to appear. Jer from Kerry 11. Holy City 21.

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 Real Widow Brown 27-29; good business. Keene 30-1.  
 Gunner's Mate 3-5. Orphan's Prayer 6-8.

FAIRMONT.—GRAND OPERA HOUSE (J. E. Powell, mgr.): Devil's Auction March 23; pleased good house. Marie Walwright in Twelfth Night 25; medium attendance. Fair co. Thomas Jefferson in Rip Van Winkle 27; very good co.; fair house. Joseph Hart and Carrie De Mar in Mama's Papa 31 canceled. Orphan's Prayer 31. Two Merry Tramps 3.

HUNTINGTON.—THEATRE (C. C. Beeber, mgr.): Bennett-Moulton co. closed good week March 25; fair co. Wizard of Oz 25; biggest business of season; receipts over \$1,000; disappointing co. Strollers 31. Hooligan's Troubles, matinee and night, 1. Tim Murphy 5 canceled. Lewis Morrison 6. Lord Chumley 7.

CLARKSBURG.—TRADERS' GRAND OPERA HOUSE (L. S. Hornor, mgr.): Devil's Auction March 22; fair co. to S. R. O. Marie Walwright in Twelfth Night 27; pleased small audience. Thomas Jefferson in Rip Van Winkle 29. Two Merry Tramps 31. Orphan's Prayer 1. Robert Mantell 3. Faust 4. Al. Wilson 6. Keene (magician) 8.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, mgr.): Kerasand's Georgia Minstrels March 24; good business. Wizard of Oz 25; S. R. O. Bennett-Moulton co. opened week's engagement in repertoire with A Daughter of the People to excellent business 27. Strollers 1. Lewis Morrison in Faust 5. Lord Chumley 6. Tim Murphy 7.

PARKERSBURG.—CAMDEN THEATRE (W. E. Kemery, mgr.): Robert Mantell 3. Lord Chumley 4. Girl from Kay's 6. Louis Mann 7. Chinese Honey-moon 8. Winsome Winnie 14. Al. H. Wilson 17. AUDITORIUM THEATRE (W. E. Kemery, mgr.): Faust's Minstrels 30. Keene 7.

MARTINSBURG.—CENTRAL OPERA HOUSE (A. F. Lambert, mgr.): Quincy Adams Sawyer March 27; fair business; excellent co. Willis Comedy co. 30-1. Mozart Symphony Club 7.

WESTON.—CAMDEN OPERA HOUSE (George V. Finster, mgr.): Faust March 22; good performance and business. Rip Van Winkle 28; excellent performance; small business. Two Merry Tramps 30.

WELLSBURG.—BARTH'S OPERA HOUSE (W. F. Barth, mgr.): Dark on account of flood March 20-25.

BLUEFIELD.—ELKS' OPERA HOUSE (S. H. Joffe, mgr.): House dark March 27-1.

## WISCONSIN.

WATERTOWN.—TURNER OPERA HOUSE (William Bethke, mgr.): Game Keeper March 28; fair house; pleased. Ellery's Band 1. Hottest Coon in Dixie 16. May Homer Stock co. 23. NEUMAN'S NEW THEATRE (E. A. Neuman, mgr.): Burglar's Sweetheart 2. Isle of Spice 3. Walton Pyre 5. U. T. C. 9. Creator's Band 13. Howe's Pictures 16. Milwaukee German Theatre co. 23. Holy City 27. For Her Sake 30.

RHINELANDER.—GRAND OPERA HOUSE (Will T. Seeger, mgr.): Merchant of Venice March 21; splendid business; satisfaction. Donna Troy Stock co. 20-25. Plays: Dad's Girl. Lighthouse. Robbery. Desperate Crime. Thirst for Gold Texas Ranger, and Jane; or, Wanted a Wife; co. ordinary; fair business. Ruined Life 28. Fain Stock co. in repertoire week of 3.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, mgr.): Rodney Stock co. March 20-25; fair business. Plays: Lost and Won. For Duty, Love and Honor. Tennessee's Pardner. Royal Prisoner, and Ohio Kid. Twelfth Night 3. Walter Pyre 8. Buster Brown 14. Missouri Girl 17. Howe's Pictures 18. Little Homestead 22. Aristocratic Tramp 24. Fatal Wedding 29. Capital and Labor 30.

MARINETTE.—SCOTT OPERA HOUSE (D. J. Robson, mgr.): Holly Tolly March 11; good co. and house. David Harum 13; pleased crowded house. Merchant of Venice 24; excellent co.; good house. Howe's Pictures 27; pleased good business. Isle of Spice 28. Mildred Holland 30. Buster Brown 6. Twelfth Night 17.

SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, mgr.): Nannette Comstock in The Crisis March 13; fair business. Isle of Spice 16; good attraction and house. Mildred Holland 20; light business. David Harum 23; fair. Paul Gilmore in Mummy and Humming Bird 29. Buster Brown 30. Creator's Band 6. Yankee Consul 13.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, mgr.): Checkers March 21; pleased good house. Bonnie Brier Bush 22; delighted well filled house. Holly Tolly 24; drew well and pleased. Ben Greet co. in Merchant of Venice 27; drew large audience.

MERRILL.—BADGER OPERA HOUSE (Will T. Seeger, mgr.): Merchant of Venice March 22; excellent co.; fair business. Walter Fane co. 27-1; opening night. His Lost Daughter; S. R. O.; good co. Twelfth Night 8.

APPLETON.—THEATRE (A. Emerson Jones, mgr.): Sherlock Holmes March 23; fair co. to light business. U. T. C. 24 to packed houses. Josh Spruceby 29; good business. Howe's Pictures 30. Isle of Spice 2. His Highness the Bey 5. Buster Brown 8.

GREEN BAY.—THEATRE (John B. Arthurs, mgr.): U. T. C. March 22; capacity. Mahara's Minstrels 23; fair house and attraction. Courtesy Stock co. 24-26; excellent business; fine co. Howe's Pictures 28. Isle of Spice 20. Mildred Holland 31 (return).

JANESVILLE.—MYERS GRAND OPERA HOUSE (Peter L. Myers, mgr.): Strollers March 21; fair house and co. Uncle Josh Spruceby 23; good house. Holly Tolly 25; fair business; ordinary co. Lyceum Stock co. 27-1.

EAU CLAIRE.—GRAND OPERA HOUSE (C. D. Moon, mgr.): Bonnie Brier Bush March 21; pleased fair business. David Harum 27; fair business and performance. Paul Gilmore 30. Earl of Pawtucket 14. The Winnie 15-16.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Ficker, mgr.): Capital and Labor March 29 canceled. Winnie 15-16; pleased. Brother's Stock co. opened week 29 in (overdale); pleased fine business. His Highness the Bey 3. Fool and His Money 10. Victor Band 15.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, mgr.): Sign of the Four March 22; good house. U. T. C. 25; good houses. Howe's Pictures 26; house crowded. Isle of Spice 1. Fool and His Money 2. Mildred Holland 3.

WAUSAU.—GRAND THEATRE (C. S. Cone, mgr.): Walter Fane co. March 25, 26. Plays: Dixie Girl. Czar's Domain; pleased; S. R. O. Florence Courtney Stock co. 27-2. Plays: Sign of the Four and Dr. Jekyll and Mr. Hyde; excellent co.; good house.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode,

mgr.): Winnie 15-16; pleased. Brother's Stock co. opened week 29 in (overdale); pleased fine business. His Highness the Bey 3. Fool and His Money 10. Victor Band 15.

SHEBOYGAN.—NEW OPERA HOUSE (W. H. Stoddard, mgr.): Uncle Josh Spruceby March 28; good business. Isle of Spice 31. Game Keeper 2. His Highness the Bey 4.

NEENAH.—THEATRE (William C. Wing, mgr.): U. T. C. March 23; co. good; pleased packed house. Mildred Holland 1. Victor's Band 7. Buster Brown 12. Twelfth Night 24.

ASHLAND.—GRAND OPERA HOUSE (W. T. Seeger, mgr.): David Harum March 22; full house; performance good; pleased. Donna Troy co. 27-1.

OSCONO.—TURNER OPERA HOUSE (F. A. Urwan, mgr.): U. T. C. March 21; co. good; packed house. Howe's Pictures 29.

STEVENS POINT.—NEW GRAND OPERA HOUSE (R. B. Johnson, mgr.): Ruined Life March 30. Howe's Pictures 6. U. T. C. 12.

ANTIGO.—NEW OPERA HOUSE (Max Hoffman, mgr.): Dark.

## WYOMING.

CHEYENNE.—TURNER HALL THEATRE (H. A. Clark, mgr.): Little Outcast March 23 (return); packed house; good co. Marriage of Kitty 29. Hooligan's Troubles 1. My Wife's Family 8. Moonshiner's Daughter (return) 22.

LARAMIE.—NEW GRAND (William Marquardt, mgr.): Little Outcast March 22; excellent co.; good business. OPERA HOUSE (H. E. Root, mgr.): Hooligan's Troubles 3.

RAWLINS.—OPERA HOUSE (T. H. Frew, mgr.): A Little Outcast March 21; good co. and attendance. Hooligan's Troubles 4.

## CANADA.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, mgr.): W. S. Harkins co. March 21-27. Plays: Captain Letterblair. Marriage of Kitty. Sign of the Four. Lost, Strayed or Stolen. Chums. My Geraldine, and Brown's in Town; excellent performances; business good. YORK THEATRE (R. J. Armstrong, mgr.): Edward Terry 23 in The House of Burnside and Sweet Lavender; large audiences; splendid performances. Sheeley-Youngs Stock co. opened for indefinite season 27 in A Working Girl's Wrongs to S. R. O.; co. and performance fine. White Slave 30-1.

ST. CATHARINES, ONT.—GRAND OPERA HOUSE (C. H. Wilson, mgr.): May Yohe Vaudeville co. March 22; splendid attraction and business. Lord Chumley 23; good performance; fair business. Pretty Peggy 25 (return date); pleased capacity. Happy Hooligan's Troubles 3. Sweet Clover 13. ITEMS: Pretty Peggy co. closed here 25. Cecil De Mille was indisposed 23 and the title-role, Lord Chumley, was played by his brother.

OTTAWA, ONT.—RUSSELL THEATRE (P. Gorman, mgr.): Kyrie Bellow March 27, 28 in Raffles gave one of most pleasing performances of season; His Excellency. Captain Grey, the Governor-General, and party were present. Bertha Galland 29, 30. Dale's English Opera Singers 31, 1 in Gems of the Light Opera. GRAND OPERA HOUSE (R. J. Birdwhistle, mgr.): Dora Thorne 27-29; delighted crowded houses; excellent performance. Humpty Dumpty 30-1.

ST. THOMAS, ONT.—NEW GRAND OPERA HOUSE (D. M. McIntyre, mgr.): Sherlock Holmes March 14; large and well pleased audience. San Toy 17 to S. R. O. Lord Chumley 21; poor business. May Yohe 24; small audiences. Sweet Clover 28. Bonnie Brier Bush 3. NEW DUNCOMBE OPERA HOUSE (F. H. Duncombe, mgr.): Maloney's Wedding Day 20. Hooligan's Troubles 27.

WINNIPEG, MAN.—THEATRE (C. P. Walker, mgr.): Old Clothes Man March 13, 14; fair. Bonnie Brier Bush 15-18; big business. Crisis 20-22; S. R. O. Mummy and Humming Bird 24, 25; pleased. Gay Matinee Girl 27, 28; poor attraction. Creator's Band 30-1. Happy Hooligan 3, 4. ITEM: David Bispham gave a recital 27 to large house and addressed Canadian Club luncheon.

QUEBEC, QUE.—AUDITORIUM THEATRE: Edward Terry in Sweet Lavender and The House of Burnside March 20, 21 to good business. Dale's English Opera Singers drew fair houses 22-25. Bertha Galland in Dorothy Vernon of Haddon Hall 27, 28; delighted large houses. Merritt and Pritchard 29-1. Kennedy's Players 3-15.

LONDON, ONT.—GRAND OPERA HOUSE (F. X. Kormann, mgr.): Kyrie Bellow in Raffles March 23; big house, excellent performance. May Yohe Vaudeville co. 25; fair attendance. Sweet Clover 1. Bertha Galland 4. N. C. Goodwin 13. Wizard of Oz 19. Bonnie Brier Bush 21. Devil's Auction 25. Paderewski 27. Checkers 29.

CHATHAM, ONT.—GRAND OPERA HOUSE (F. H. Briscoe, mgr.): Hooligan's Troubles March 25; satisfactory business. Sweet Clover 27; pleased good business. Bonnie Brier Bush 31. Bertha Galland 5. Dora Thorne 11. Wizard of Oz 17. Mummy and Humming Bird 28.

BELLEVILLE, ONT.—CARMAN OPERA HOUSE (S. C. Carman, mgr.): Bijou Comedy co. March 20-25. Plays: Vermont State Folks. East Lynne. Nell Gwynne. Kathleen Mavourneen. Monte Cristo. U. T. C. and Dr. Jekyll and Mr. Hyde; pleased big business. Bertha Galland 1. Dora Thorne 3.

HALIFAX, N. S.—ACADEMY OF MUSIC (J. D. Medcalf, mgr.): Edward Terry March 24, 25; house sold out two days before opening. Fiske Stock co. opened 27 in Carmen; large audience. ITEM: Edward Terry and co. left 28 on "Tunisian" for Liverpool.

SHERBROOKE, QUE.—CLEMENT THEATRE (F. M. Clement, mgr.): English Opera Singers March 18; pleased light attendance. Pauline Hammond Stock co. 29, 30.

PETROLIA, ONT.—VICTORIA OPERA HOUSE (Dunlop and Gifford, mgrs.): Don Serr's Imperials March 24; poor attraction; fair house.

GUELPH, ONT.—ROYAL OPERA HOUSE (G. L. Higgins, mgr.): Prince of Tatters (doc) March 30, 31. Bonnie Brier Bush 4.

LINDSAY, ONT.—ACADEMY OF MUSIC (Fred Burke, mgr.): House dark March 20-25. Sweet Clover 7. Bonnie Brier Bush 14.

BARRE, ONT.—GRAND OPERA HOUSE (John Powell, mgr.): Marks Brothers March 27-1 opened to capacity. Sweet Clover 4. Bonnie Brier Bush 10.

BRANTFORD, ONT.—STATFORD'S OPERA HOUSE (G. C. Johnson, mgr.): Dora Thorne 6. Bonnie Brier Bush 8.

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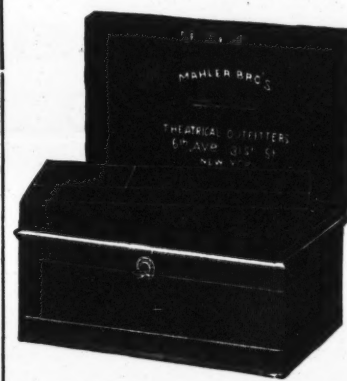
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